

BLADE RUNNER™ SKETCHBOOK

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ORIGINAL PRODUCTION ARTWORK
FROM THE SMASH FILM
STARRING HARRISON FORD

FEATURING ARTWORK BY:
SYD MEAD, MENTOR HUEBNER,
CHARLES KNODE, MICHAEL KAPLAN
AND RIDLEY SCOTT



BLADE RUNNER™

SKETCHBOOK



JERRY PERENCHIO AND BUD YORKIN PRESENT
A MICHAEL DEELEY-RIDLEY SCOTT PRODUCTION
STARRING HARRISON FORD
IN BLADE RUNNER WITH RUTGER HAUER SEAN YOUNG
EDWARD JAMES OLMO SCREENPLAY BY HAMPTON FANCHER AND DAVID PEOPLES
EXECUTIVE PRODUCERS BRIAN KELLY AND HAMPTON FANCHER VISUAL EFFECTS BY DOUGLAS TRUMBULL
ORIGINAL MUSIC COMPOSED BY VANGELIS ASSOCIATE PRODUCER IVOR POWELL DIRECTOR OF PHOTOGRAPHY JORDAN CRONENWETH
PRODUCED BY MICHAEL DEELEY DIRECTED BY RIDLEY SCOTT ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON POLYDOR RECORDS

PANAVISION® TECHNICAL COLOR® DOLBY DIGITAL® IN SELECTED THEATRES
A LADD COMPANY RELEASE IN ASSOCIATION WITH SR RUN RUN SHAW
THRU WARNER BROS. A WARNER COMMUNICATIONS COMPANY
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ARTWORK BY: SYD MEAD, MENTOR HUEBNER,
RIDLEY SCOTT, CHARLES KNODE AND MICHAEL KAPLAN.

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Also Available From Blue Dolphin Enterprises

The Illustrated BLADE RUNNER

The BLADE RUNNER Portfolio



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INTRODUCTION

Blade Runner is a detective story set in a sprawling megapolis in the year 2019. To construct the proper setting, the filmmakers had to develop a clear, realistic vision of urban life forty years from now. Director Ridley Scott was determined to avoid the pristine, antiseptic future often seen in science fiction films.

"Our city is rich, colorful, noisy, gritty, full of textures and teeming with life," says Scott, "much like a major city of today. This is a tangible future, not too exotic to be believed."

To help authenticate this picture of the future, the filmmakers enlisted Syd Mead, an internationally eminent industrial designer who is a specialist in picturing the shape of things to come, from skyscrapers and vehicles to parking meters.

"BLADE RUNNER," Mead notes, "is not a 'hardware movie.' It's not one of those gadget-filled pictures where the actors seem to be there only to

give scale to the sets, props, and effects. We've created an environment to make the story believable. The tools and machinery appear only when needed and fit tightly into the plot."

The entire look of the film was based on research and carefully thought-out principles regarding the future of architecture, transportation, fashion, and social behavior.

However, the filmmakers hasten to point out, all the futuristic trappings are a backdrop for the detective story. They exist in what Scott calls "a familiar atmosphere . . . a Philip Marlowe-Sam Spade environment. This is a film set forty years hence, made in the style of forty years ago."

Many of the objects in this book, while fascinating, were either modified or eliminated for the final version of the film. This artwork represents a behind-the-scenes look at the original production designs.

VEHICLES

Syd Mead, listed in **BLADE RUNNER'S** credits as "visual futurist," is an internationally eminent automotive designer. He developed socio-economic principles for each class of vehicle he designed for the film, which determined how they looked and functioned.

"SPINNERS" are cars which actually fly. They provide transportation for wealthy citizens and the authorities at the seventy-story level, far above the dangerous city streets. Mead tried to stay away from the fancified fins, wings and propellor blades that have adorned previous film attempts at flying cars. Mead opted instead for an enclosed lift vehicle, which would look like a car at all times, whether it was flying or travelling on the street.

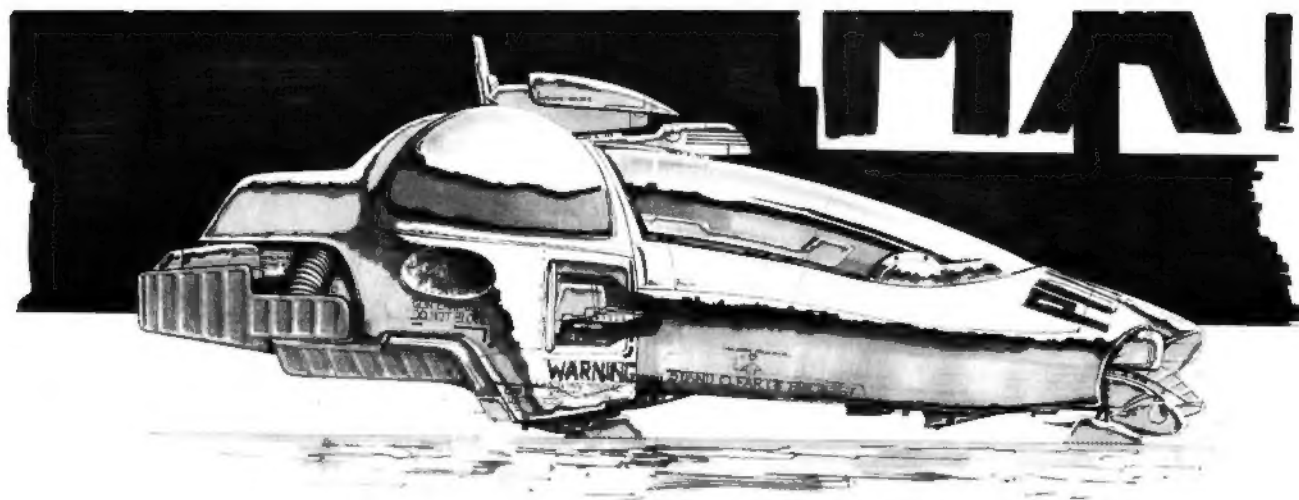
Three complete police spinners were built; a

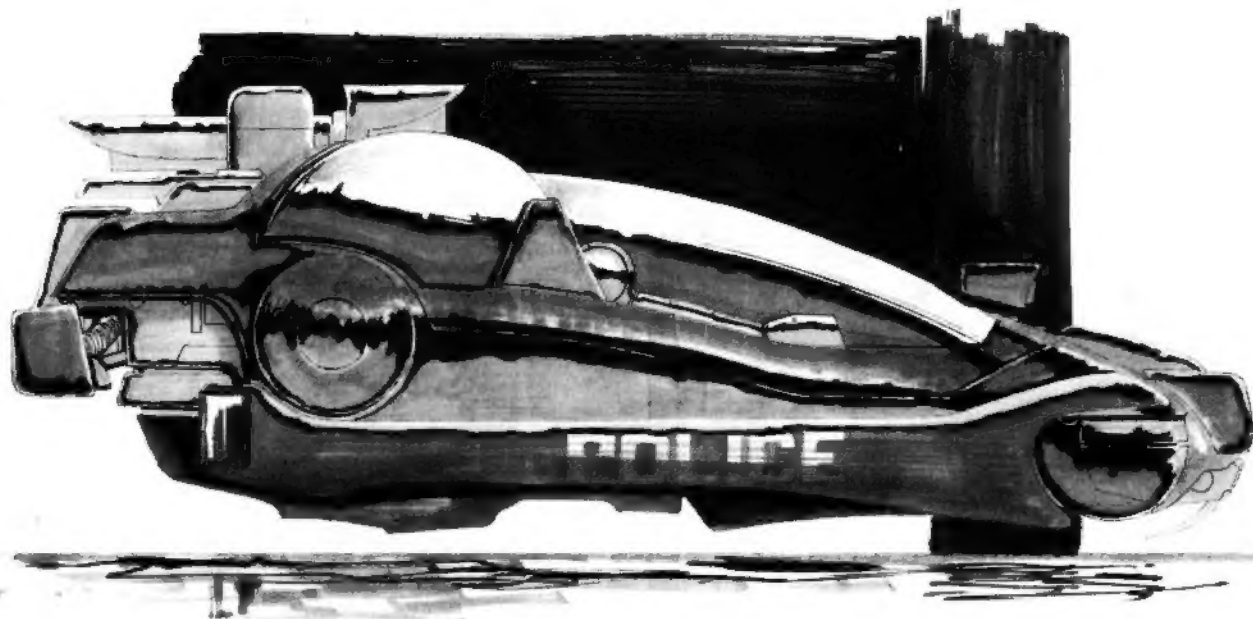
fully operational one for street scenes, a "stand-in," and one for flying. A mock-up of the cockpit was constructed for interior shots of Deckard with Gaff.

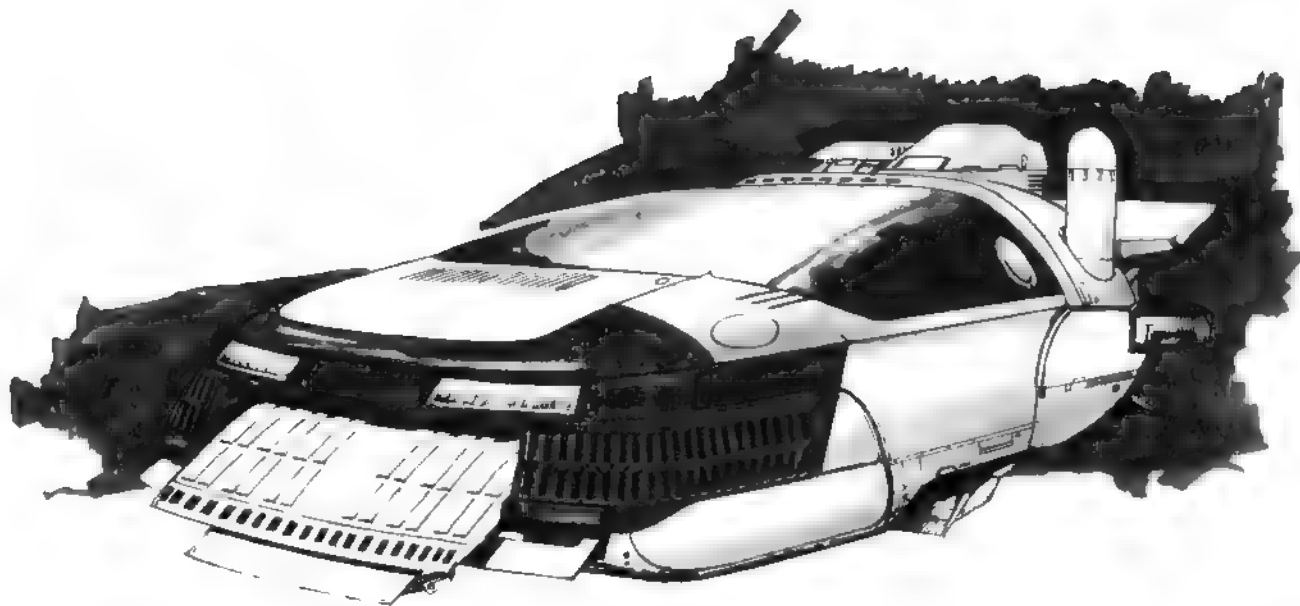
The police spinner, in a rich, grayish blue, features wheel covers which rotate prior to flight; "twist-wrist" hydraulic steering, and hydraulically operated gull-wing doors that open vertically.

Deckard's car is a decommissioned flying sedan. All the exterior flaps and air directional panels have been removed, and this spinner is now used only for street travel. It still has all the original bumpers, light patterns, gull-wing doors and over-built windshield wipers.

The taxicab is a squat, slow-moving passenger carrier. It is completely utilitarian, designed to absorb all manner of abuse.





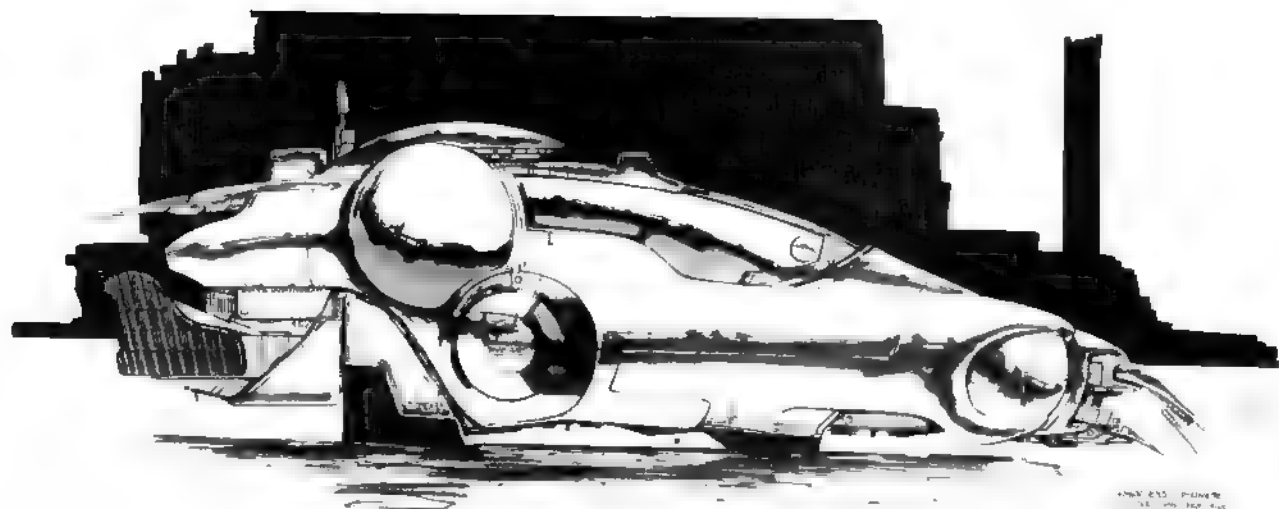
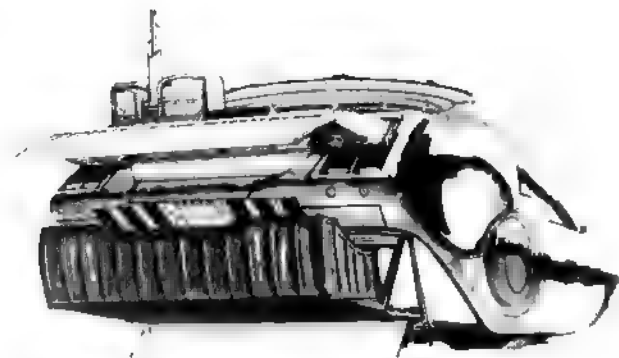


Sketch of a futuristic vehicle
by [illegible]

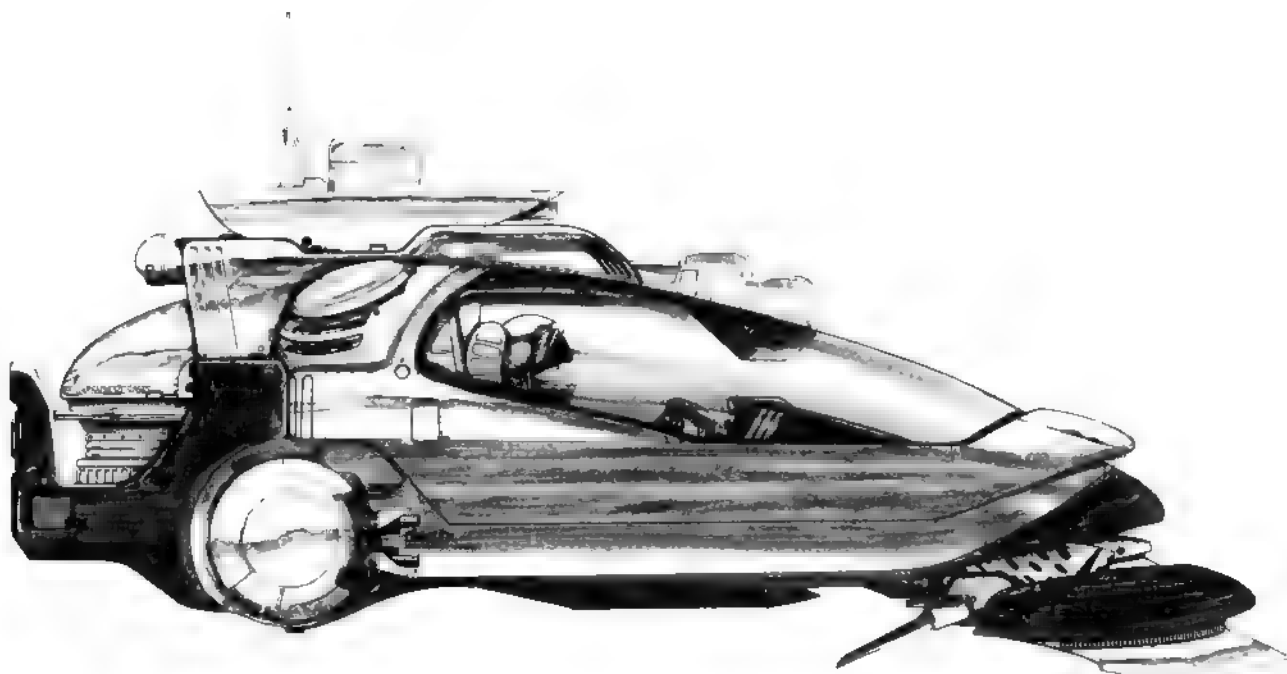


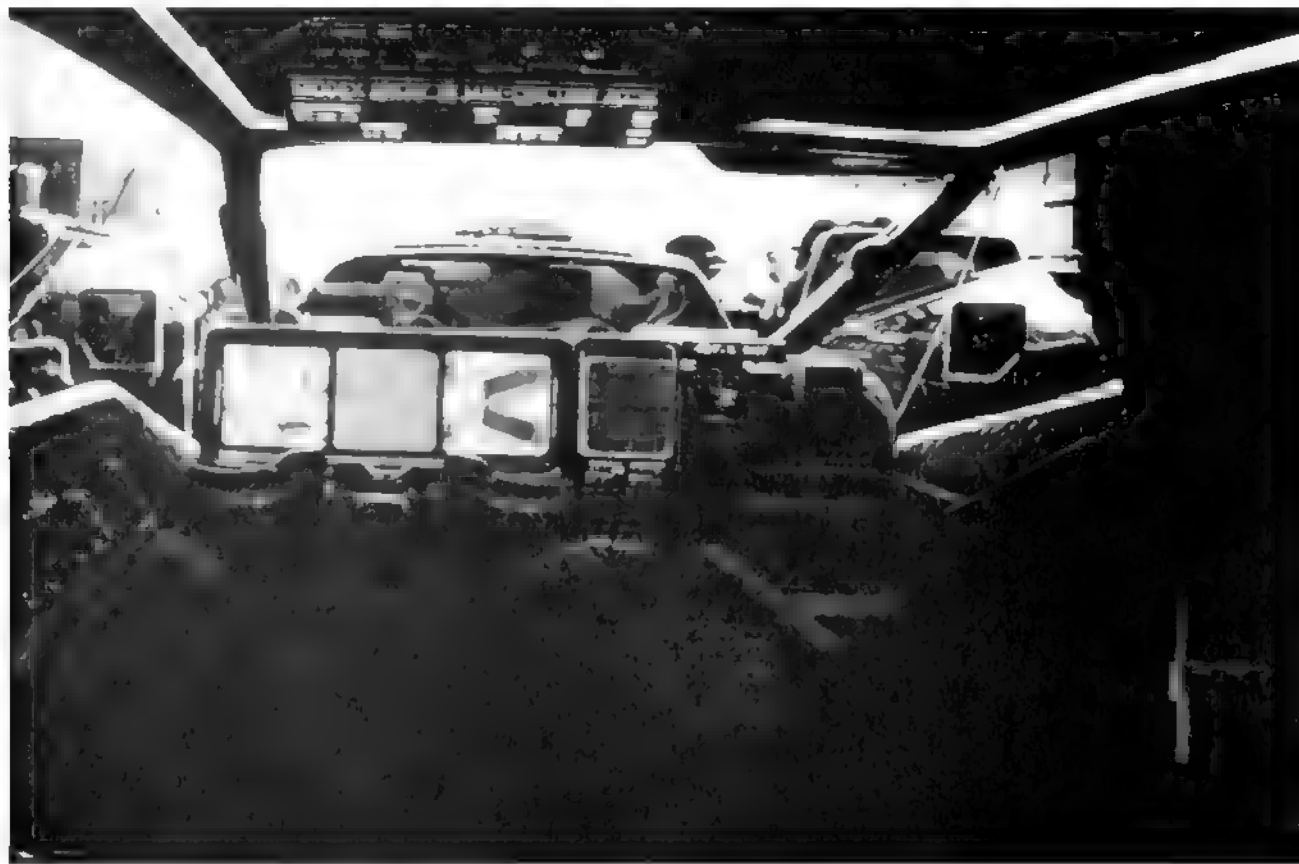
CORPORATE SPINNER

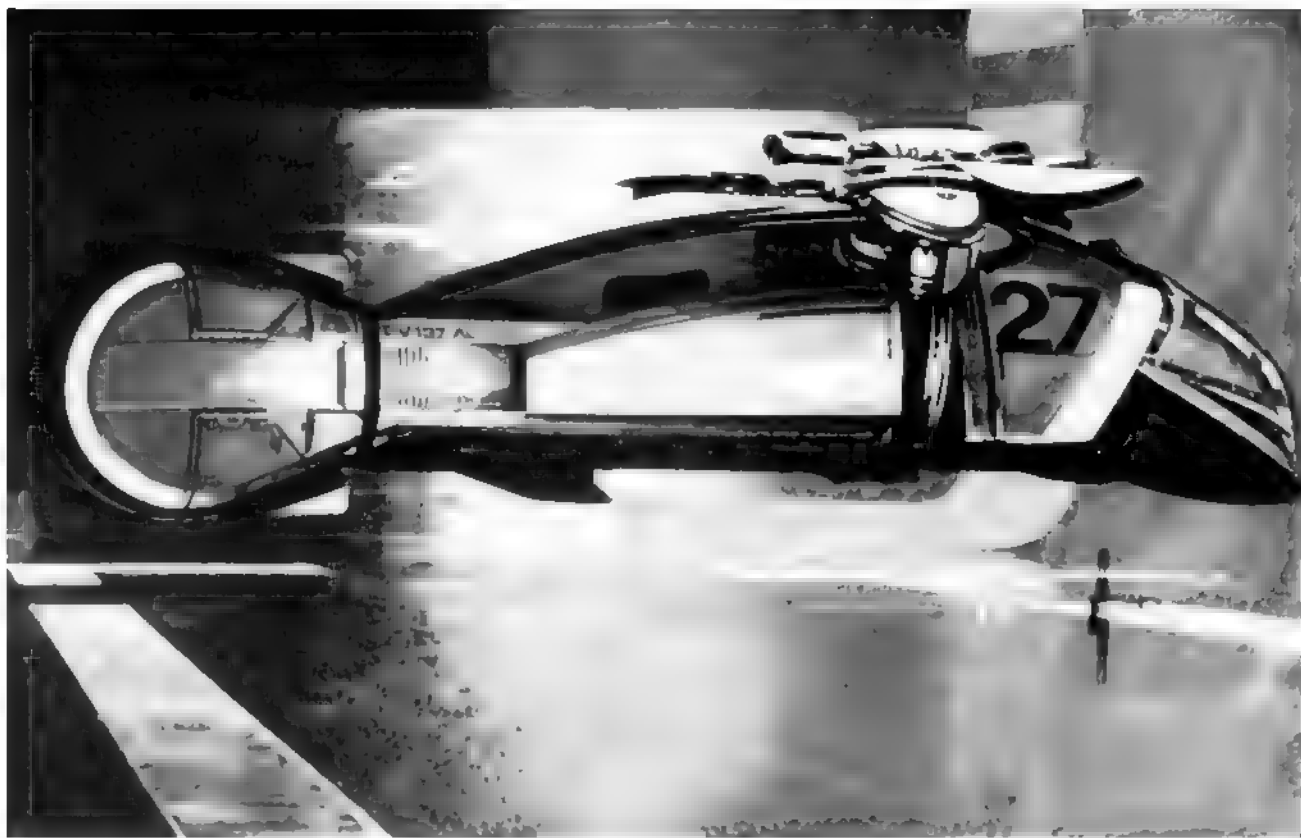
GM CAMA GRAND LUXE
 PRAJ T 312 E (MOD) LIST FAN
 WITH CENTRALIZED AUTO MODE
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 GIVES A 58 AUGMENTATION
 OF TRANSMITTED THRUST 51-
 PASSES TO SHROUDED COAXIAL
 FAN/ROTARY VARIABLE
 PITCH ROTOR MOUNTED IN
 REAR VARIOUS SQUARED
 STABLE LIFT AUGMENTATION
 DEVICES ARE FEATURED



1950-51. 1950-51. 1950-51.
1950-51. 1950-51. 1950-51.
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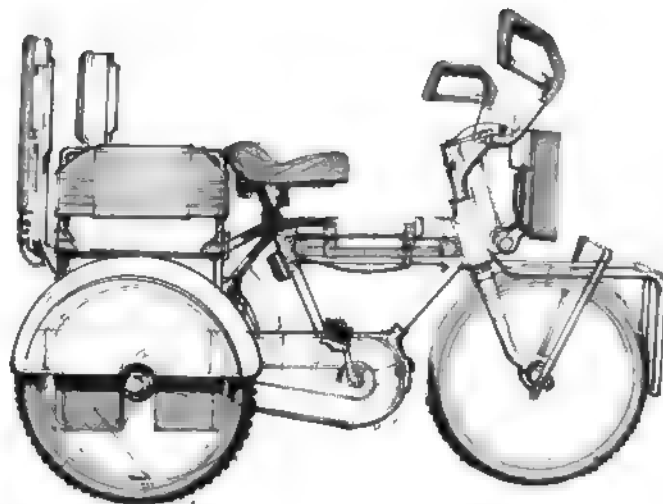
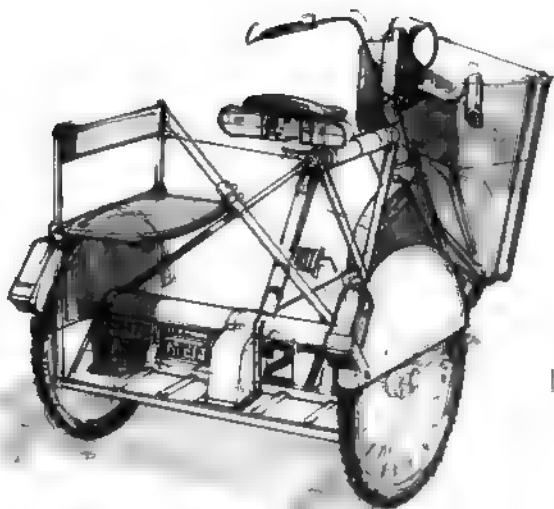






HEAD

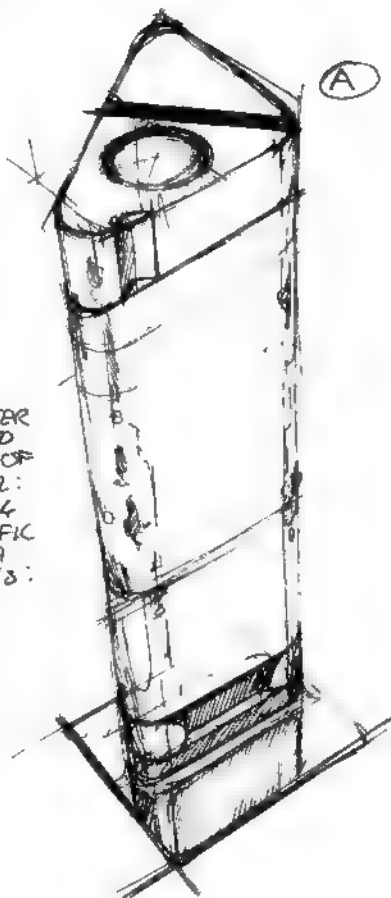
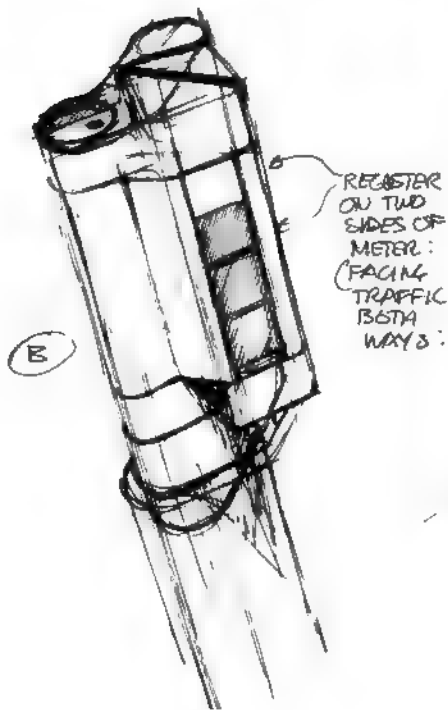
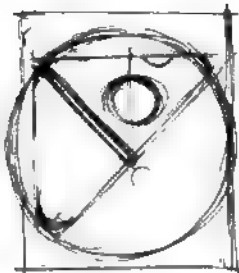
STREET BICYCLE



PARKING METERS & FIRE HYDRANTS

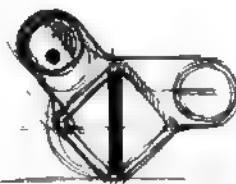
Ridley Scott was very involved in the creation of the visual “style” of **BLADE RUNNER**. In the design of various pieces of hardware appearing on the sets, he was sensitive to the form outline and the silhouette quality of each object. The parking meters are a good example. Originally, Syd Mead designed a simple cylinder with the top chopped at an angle and a card slot down the middle. Under low lighting in the film, it appeared to be little more than a stump. It was redesigned, to become lumpier, with various small offsets added. The parking meters assumed a more interesting graphic quality, visible from every angle.

The Fire Hydrants were inspired by industrial utility valves. Castings of these were to be used as a base, with wooden “dummy” fixtures added for effect. The idea was to create a heavy, almost brutal look, reflecting the implied violence of street life in the future.

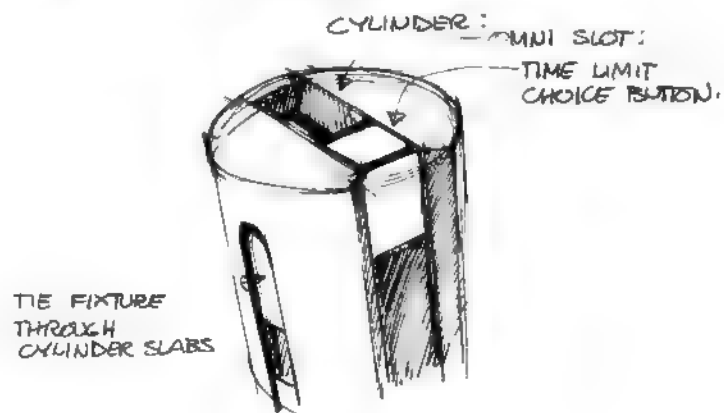
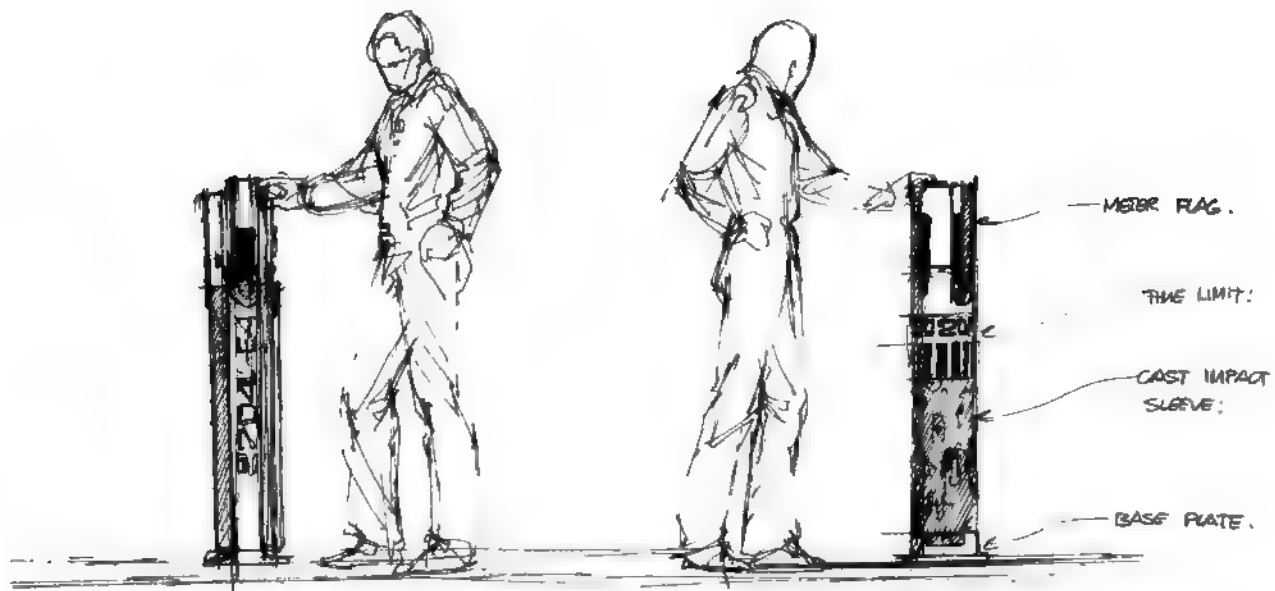


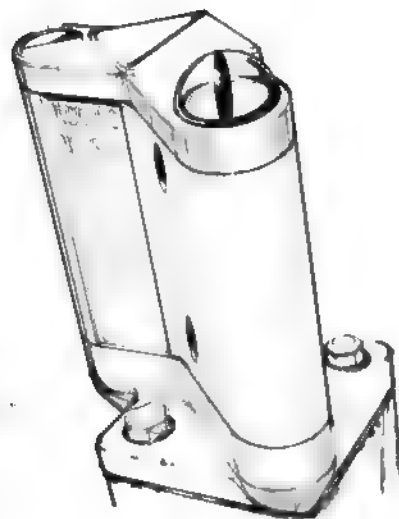
METER IS A CAST
PILLAR: SLOT IN
TOP IS ALL-PUR.
POSE RECEPTACLE
FOR PERSONAL
ID CARDS; COINS;
TOKENS: COUPONS.

ROUND DIAL SHOWS
TIME PAYED FOR:
PUSHING ON DIAL
REGISTERS MINUTE
MULTIPLES.

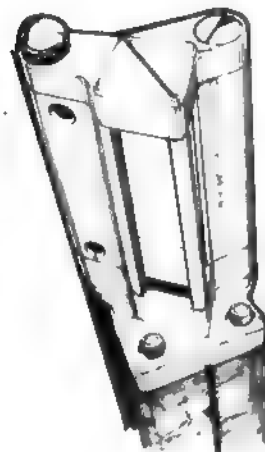


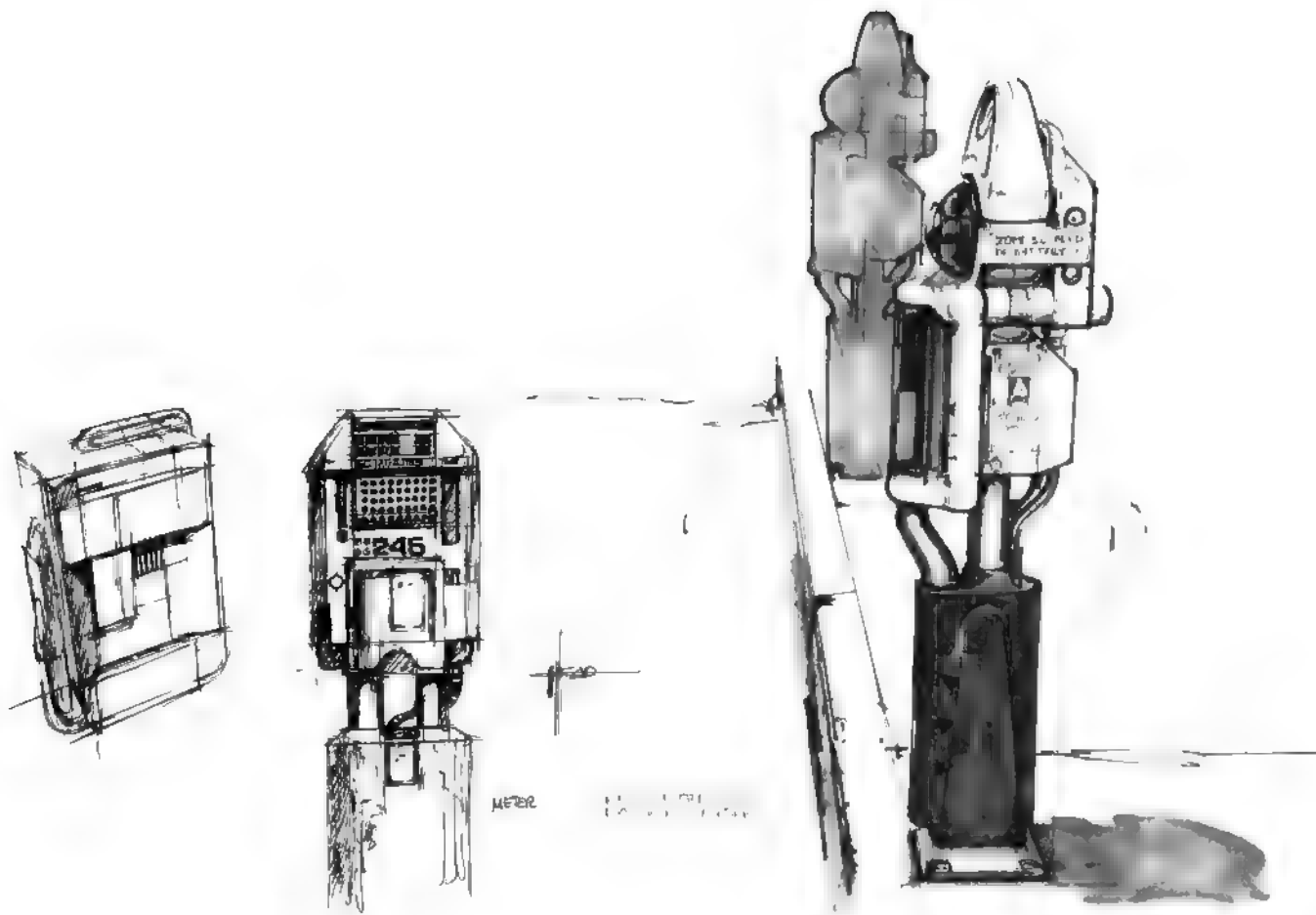
PLAN VIEW of B

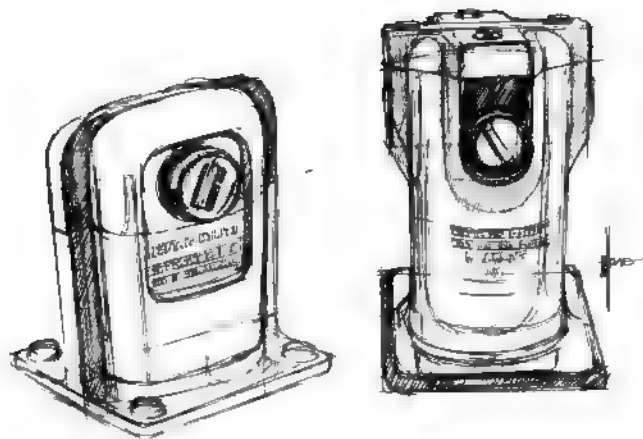




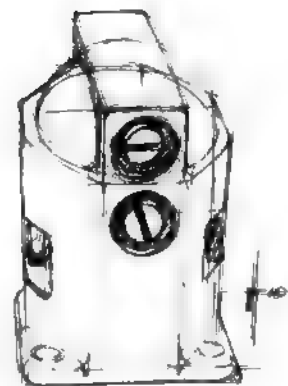
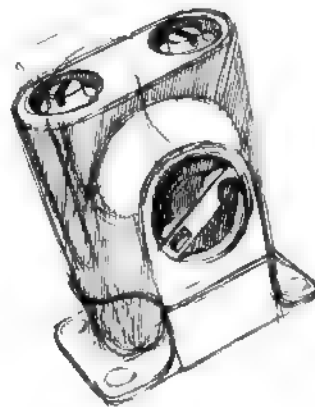
PARKING METER, STREET SIDE
IMPACT JACKET, BASE PLATE



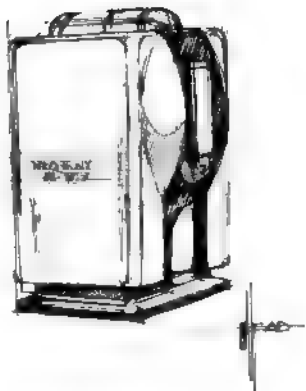
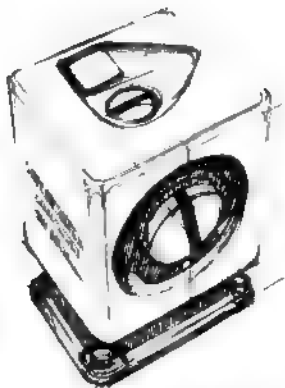




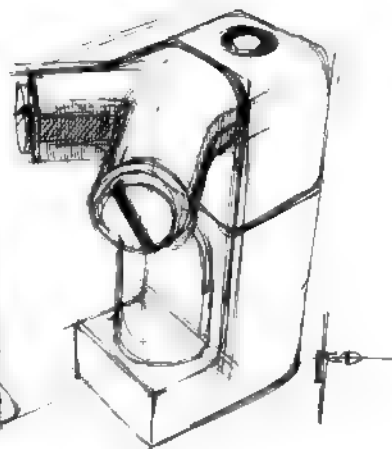
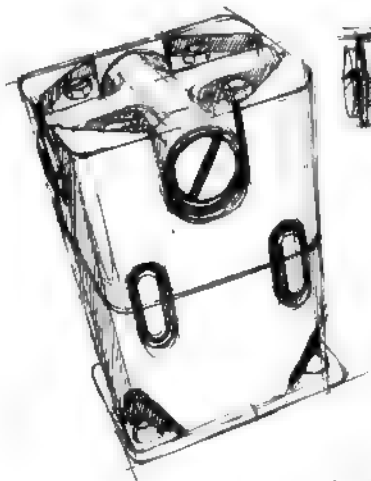
FIRE HYDRANTS



FIRE HYDRANTS



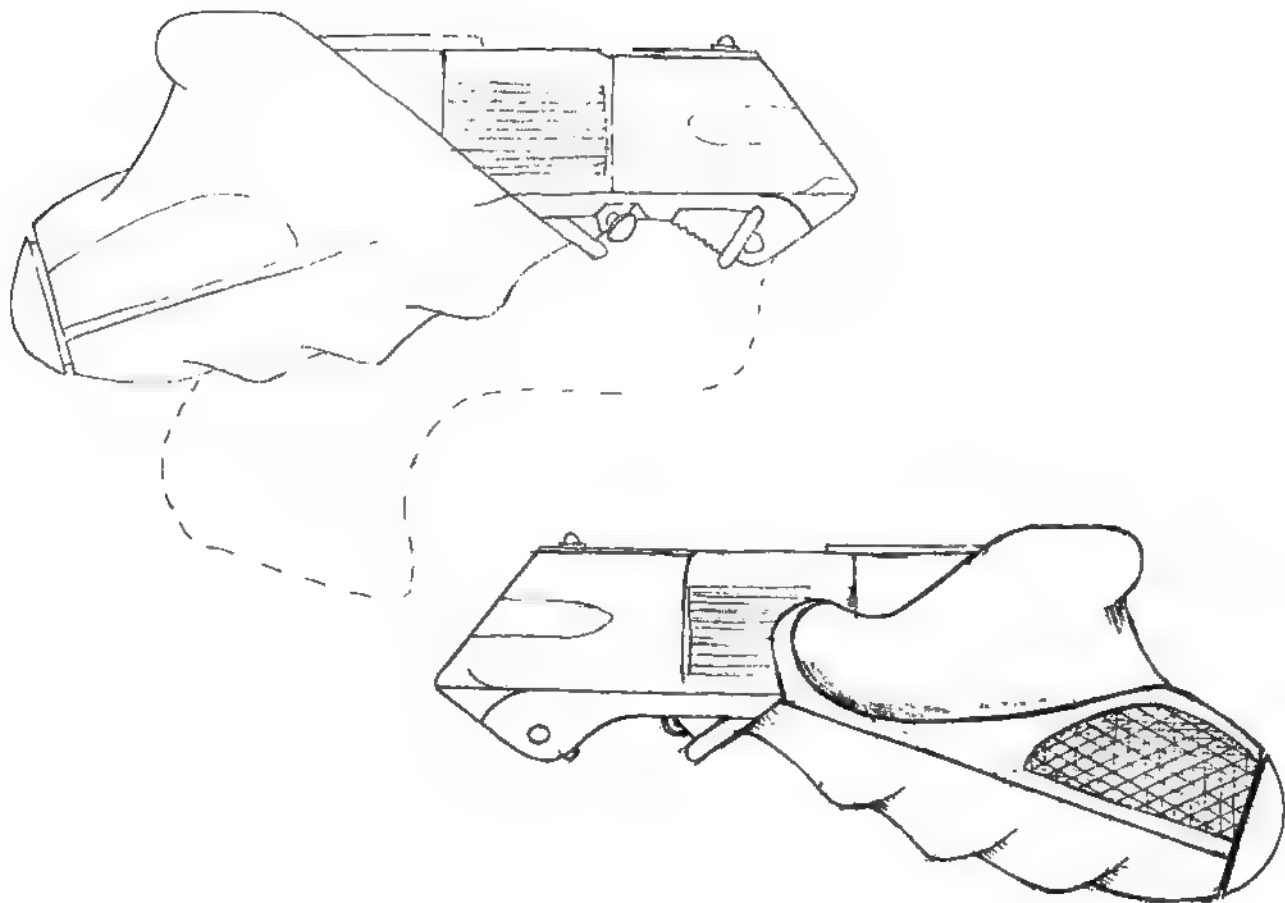
FIRE HYDRANTS



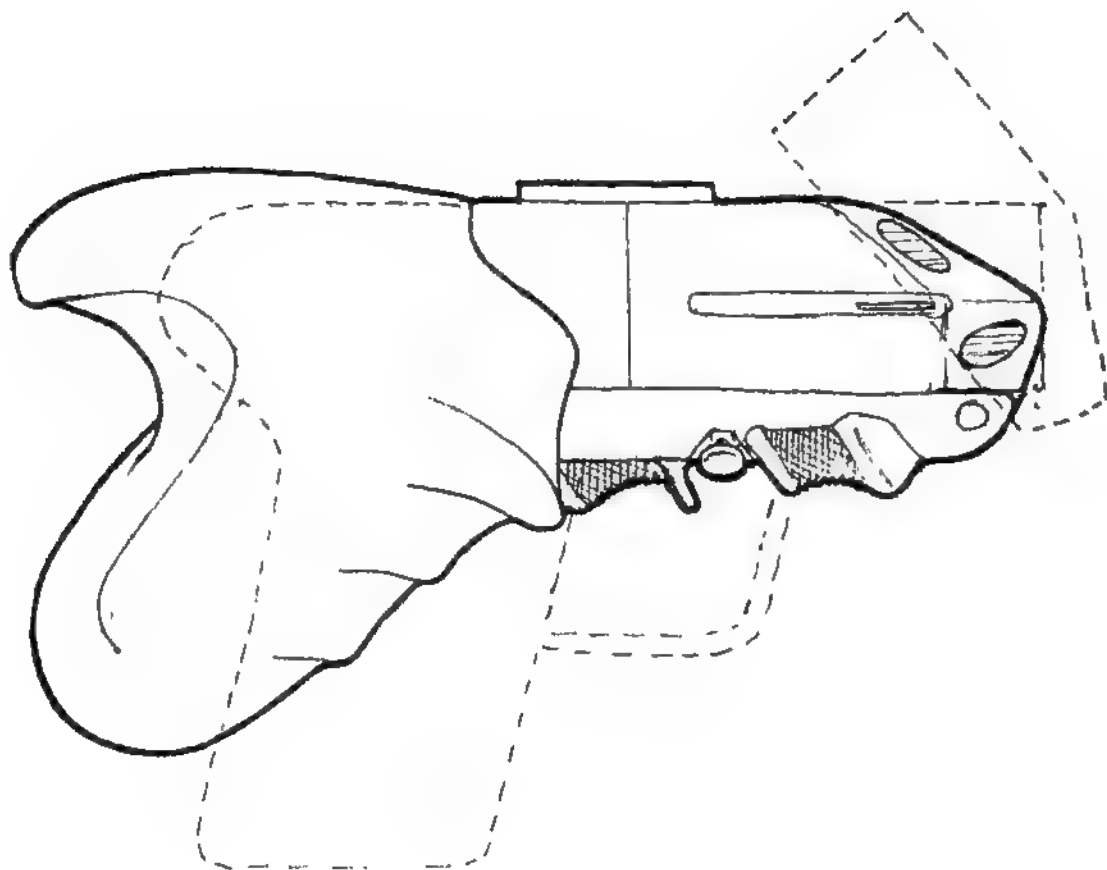
FIRE HYDRANTS

GUN

An early version of Deckard's pistol was designed by assistant art director Stephen Dane, based on a compact .357 magnum. The final version was based on a design created by Syd Mead.



DANE '80



DANE '80

DECKARD'S APT., SENTINEL KIOSK & ROTARY KEY

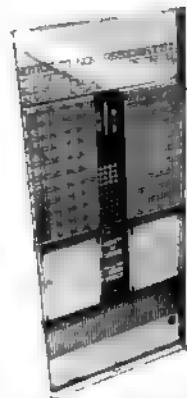
The location selected as the front entrance to Deckard's apartment complex is architect Frank Lloyd Wright's Ennis Brown house, designed in 1924. Rubber molds made of Wright's Mayan-influenced, cast-stone tiles were used to create a uniform look in the interior hallways. The information plate in the front lobby was created to give the illusion of a building reaching hundreds of stories high, packed with thousands of dwelling units.

The Sentinel Kiosk is a security fixture equipped with an optical scanner that visually observes its surroundings. A visitor has to address the Sentinel Kiosk before entering the building, only to en-

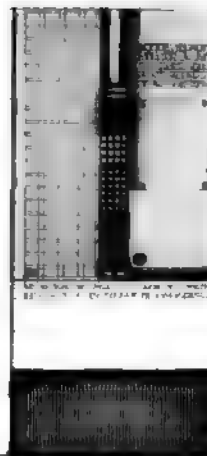
counter other security devices once inside the lobby. Again, Ridley Scott uses these inanimate objects to make a statement about the social fabric of the future, where anti-crime devices such as this command no more notice than a turnstile today. The state of the art in entry systems is a magnetic card. Unfortunately, this type of key is not terribly engaging from the third row of a movie theatre. Ridley Scott wanted a more dramatic device for Deckard, in which something visual happened when he entered his apartment. A little roller was devised. When run down a groove-shaped lock, if all the little studs match, the strip lights up and you're in.



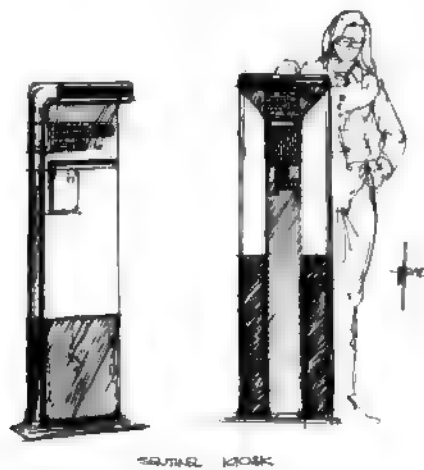
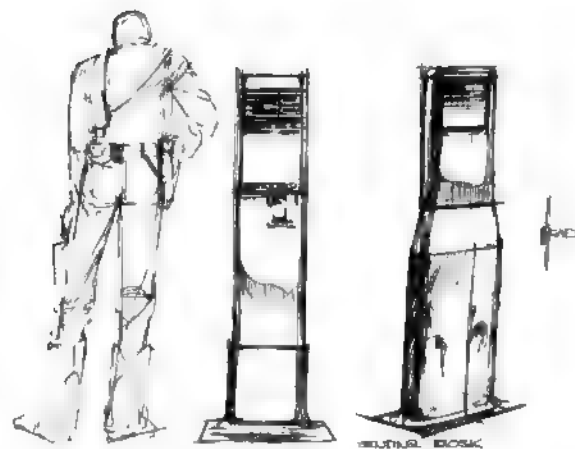
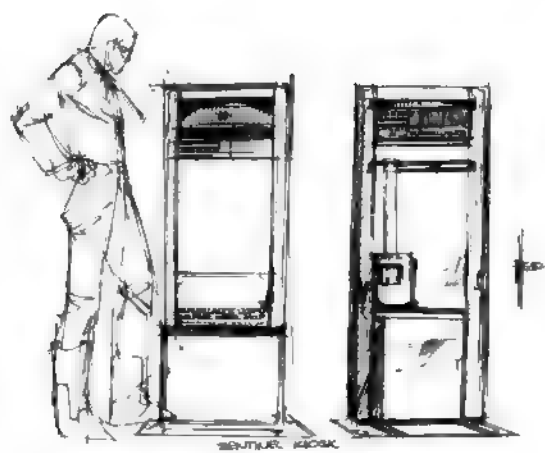


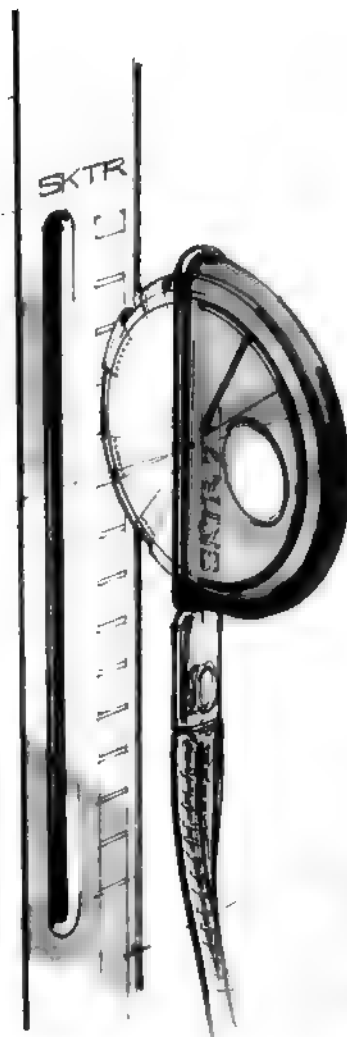


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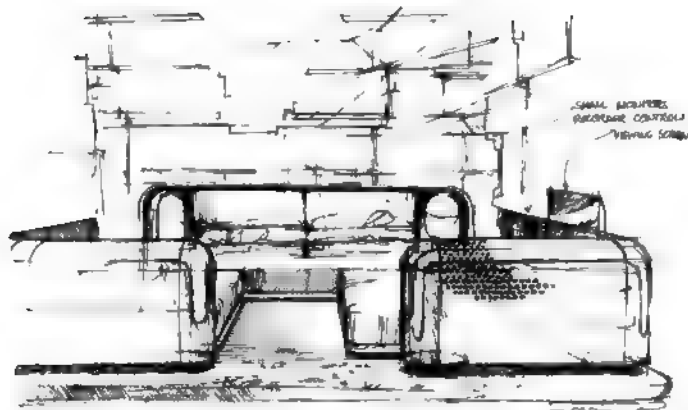


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ROTARY KEY - NOTCHES ON ROTOR
 PERIPHERY MATCH SLOT PATTERN:
 LIGHTS ILLUMINATE AS STAGES ACTIVATED



SMALL RECTANGULAR
PERFORATED CUSHIONS
VIEWING SCREEN

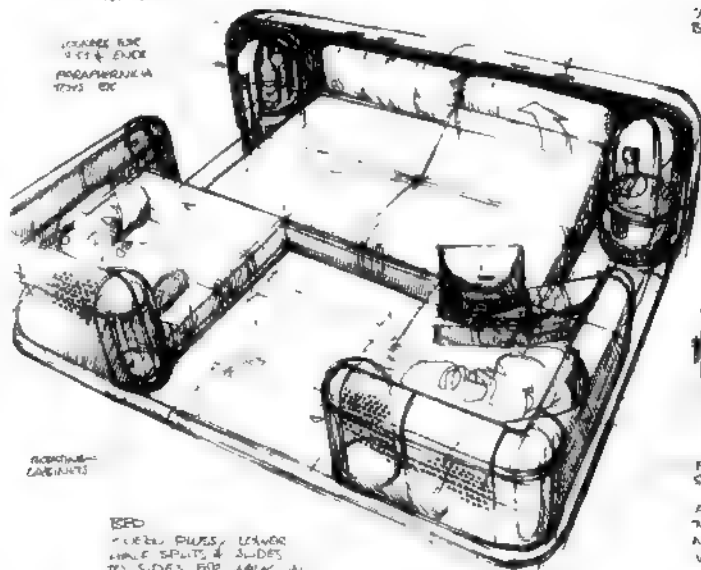
BED

8 FT BEAR UNIT

LOUNGE BED
4 FT 6 INCH
PERFORATED
TUBES ETC

LOUNGE BED
BED CUSHIONS

8 FT
UNIT
ICE
GLASSWARE
PHONE



PERFORATED
CUSHIONS

PERFORATED
CUSHIONS

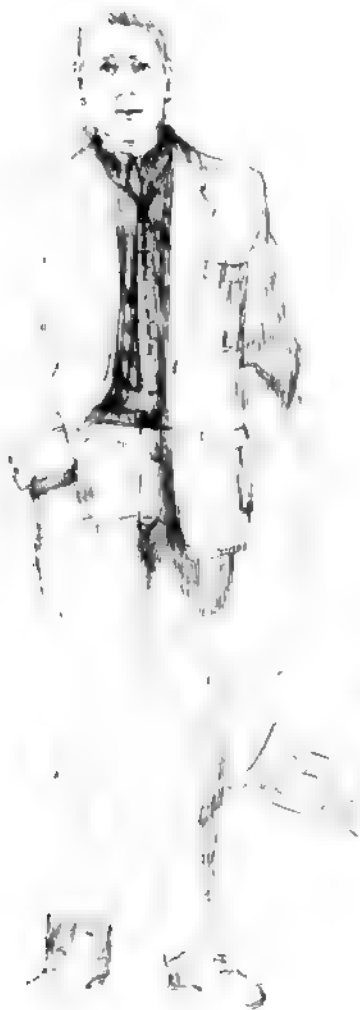
BED
PERFORATED CUSHIONS, LOUNGE
HOLE SPLITS & SLIDES
TV, S.O.D.S FOR A.M. IN
L.O.E OF AREA AT LOUNGE
ATLANT SPRINGNESS + DE FENTER GRAYS PLANS

PERFORATED
SPRINGNESS
ALSO IS GRAY
TV PRO-SCREEN
NIGHT. RAISED
VERTICALLY

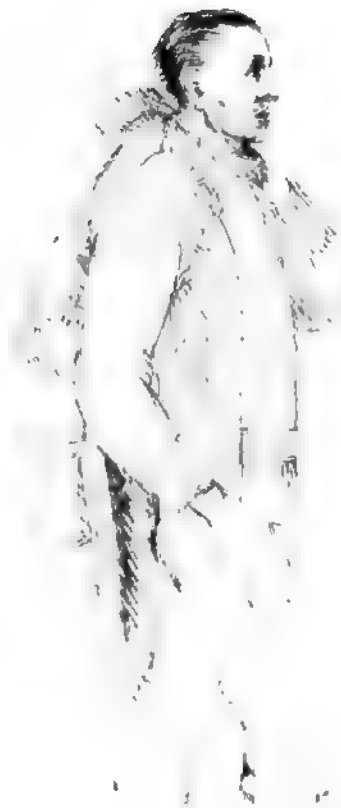
COSTUMES

Charles Knode and Michael Kaplan designed costumes to be believably futuristic with a nostalgic touch of the “forties.” To avoid the predictable quality of so many science-fiction films’ wardrobes, and to create a sense of realism, the clothes were made to be functional and were “aged” with fading, dirt and textures.

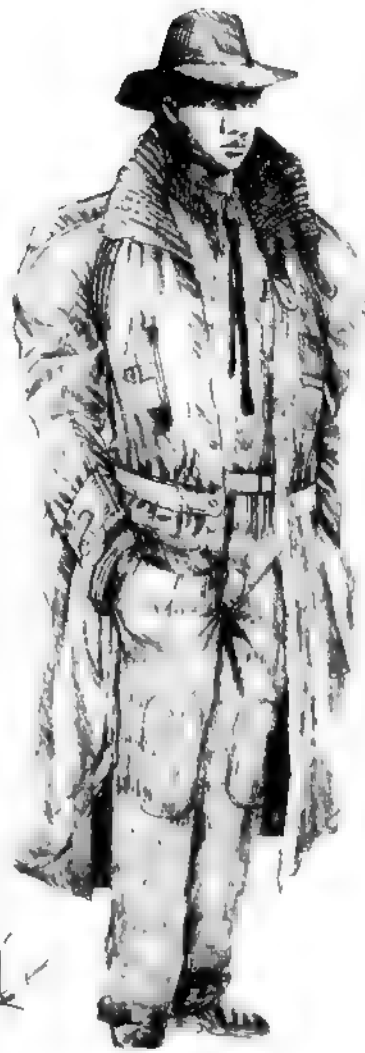




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2. 1/2 1/2















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14

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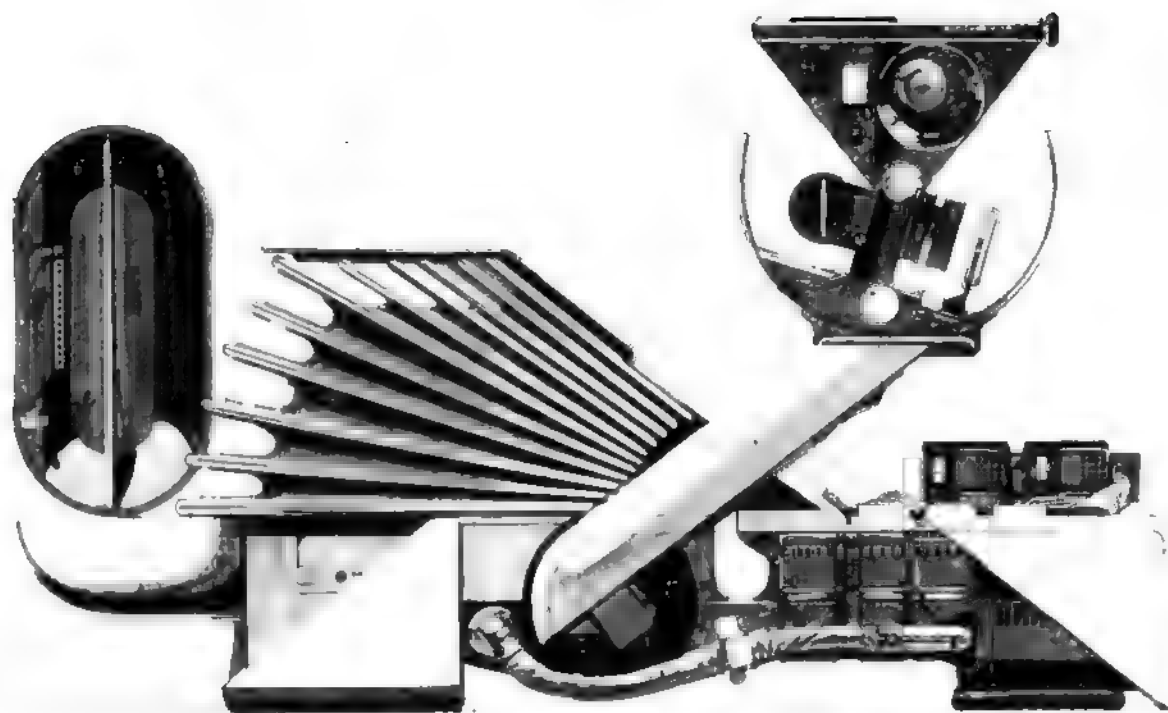


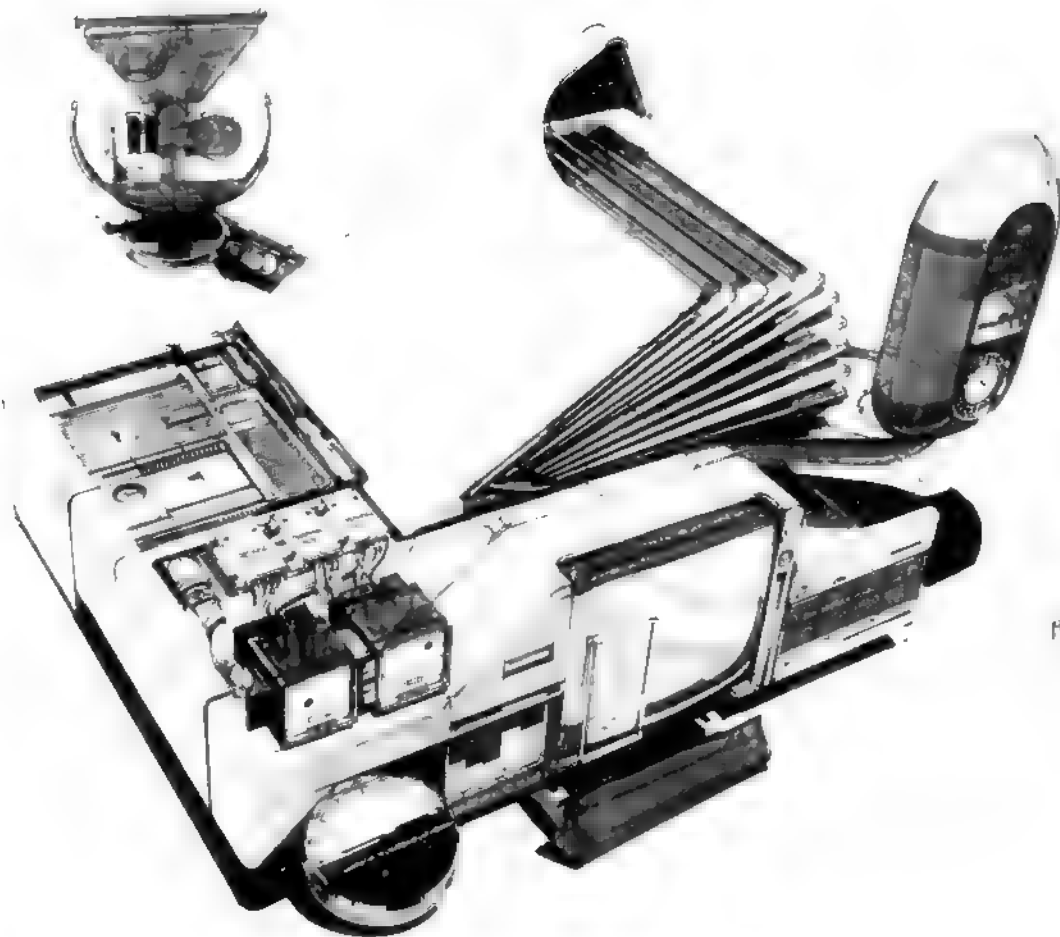




VOIGHT-KAMPFF MACHINE

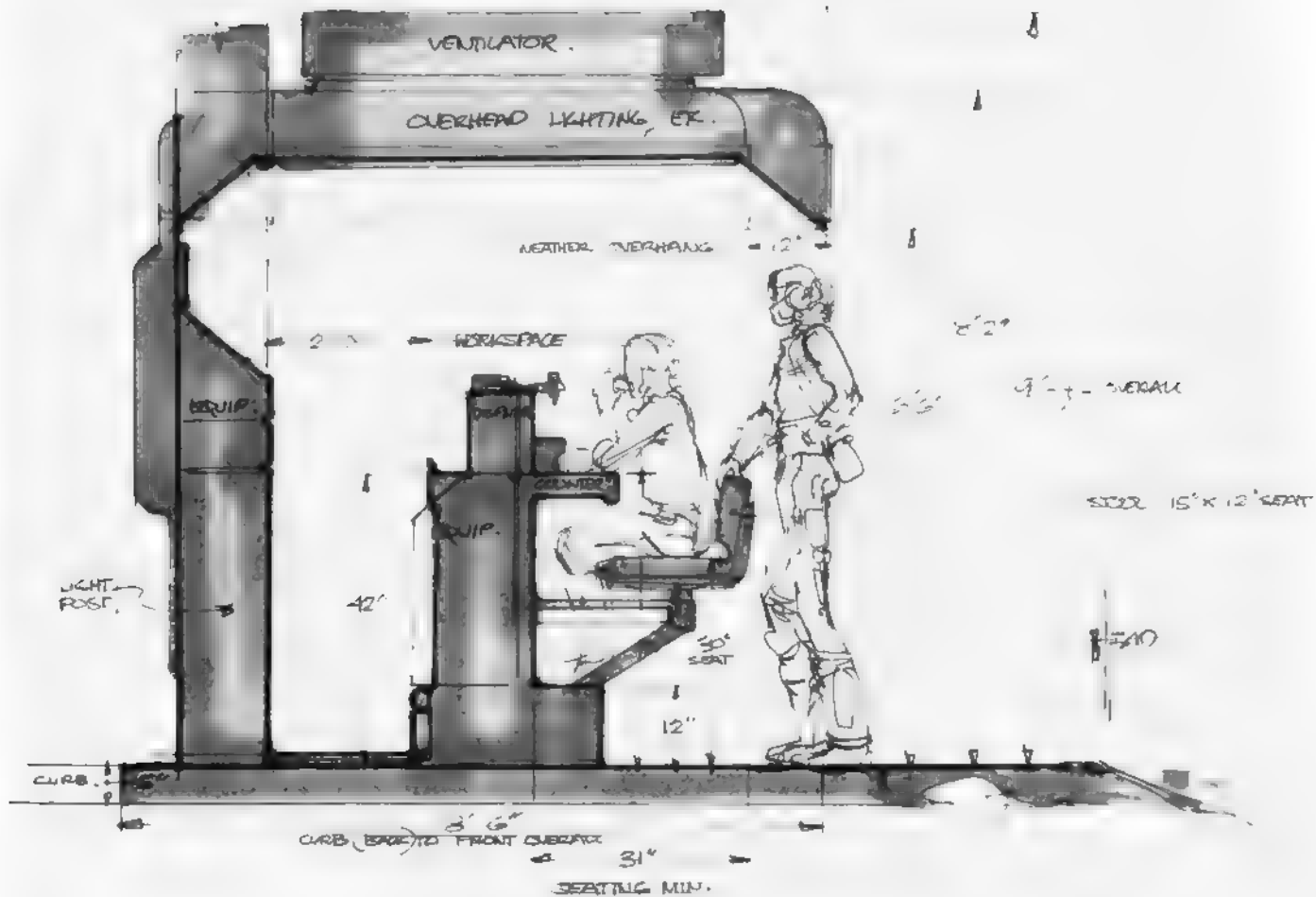
This machine, the elaborate lie-detector/replicant detector seen early in the film, presented unique requirements. It had to be very delicate, yet deadly. It achieves this menacing look through several devices. When a subject sits down, the machine turns itself on. The cover opens, a triangular lenspiece rises cobra-like on a levered arm system, focusing on the subjects eye. Ridley Scott specifically wanted the unit to appear to breathe, hence the bellows. The justification for this was that not only would the machine zero in on the iris to measure muscle contractions, but it would also sniff air samples. While analyzing these samples, the machine would detect pheromones—invisible airborne particles emitted by the body when nervous, frightened or under stress. This added to the “life-like” features of the machine, while underscoring its threatening nature. In total, the V-K test, used primarily by Blade Runners, determines if a suspect is truly human by measuring the degree of his empathetic response through carefully-worded questions.


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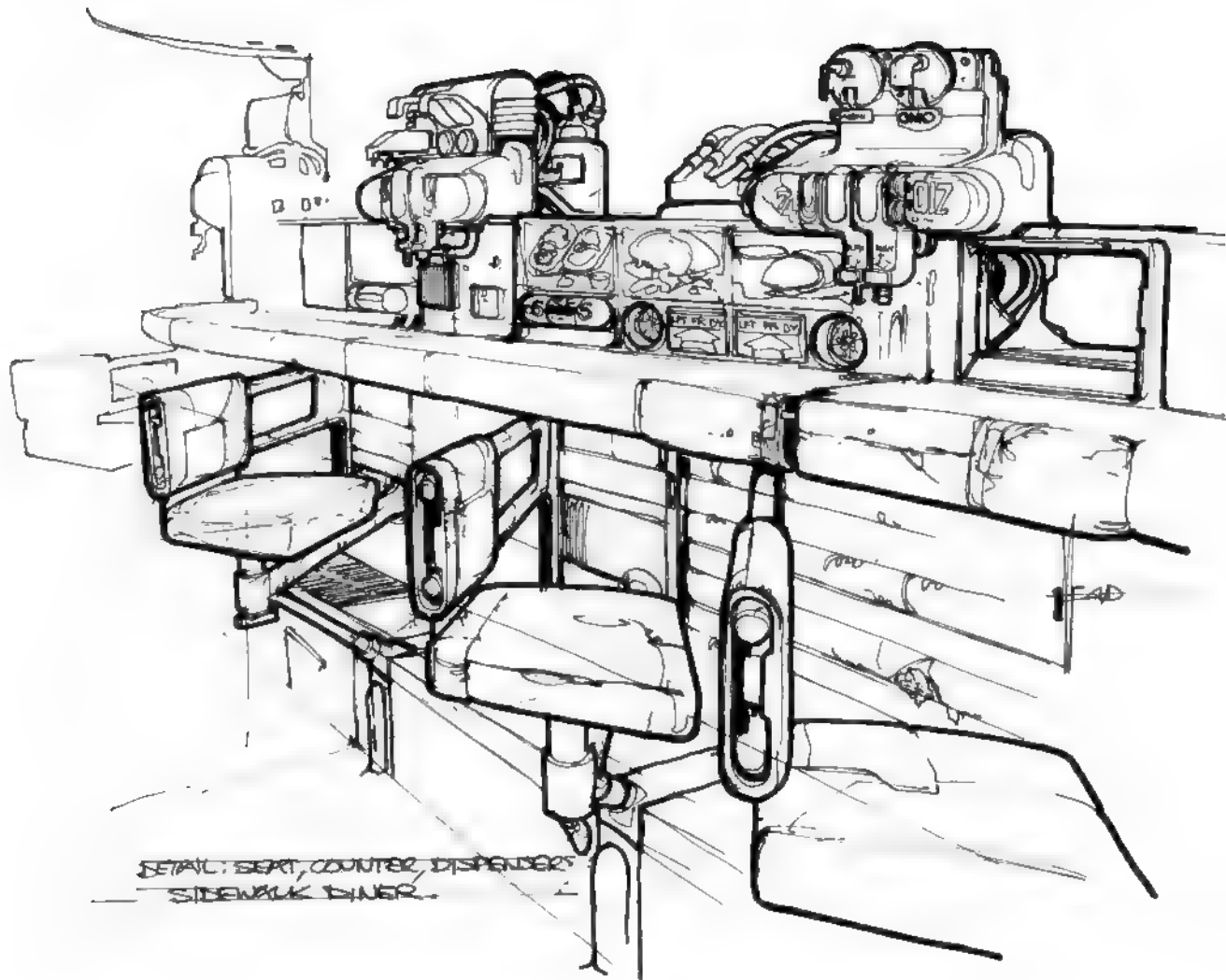
THE SIDEWALK DINER

The diner originally started off as a full-size Chinese restaurant, but was ultimately scaled down. In Syd Mead's design he included a tea machine that would fill half a room, only to find that the restaurant had been written out of the script completely. It eventually became a sidewalk diner, which was built as a moveable set. It was nestled up against a street pole for power, with traffic lights, monitors and other devices packed around the pole. Patched-together from the "left-overs" of earlier eras, a deco awning from an old store-front became the roof. Only a small section of the diner design was actually used. As with most of the street fixtures for the city of 2019, the diner seats and counters are fastened down and rigid, reflecting anti-vandalism construction.

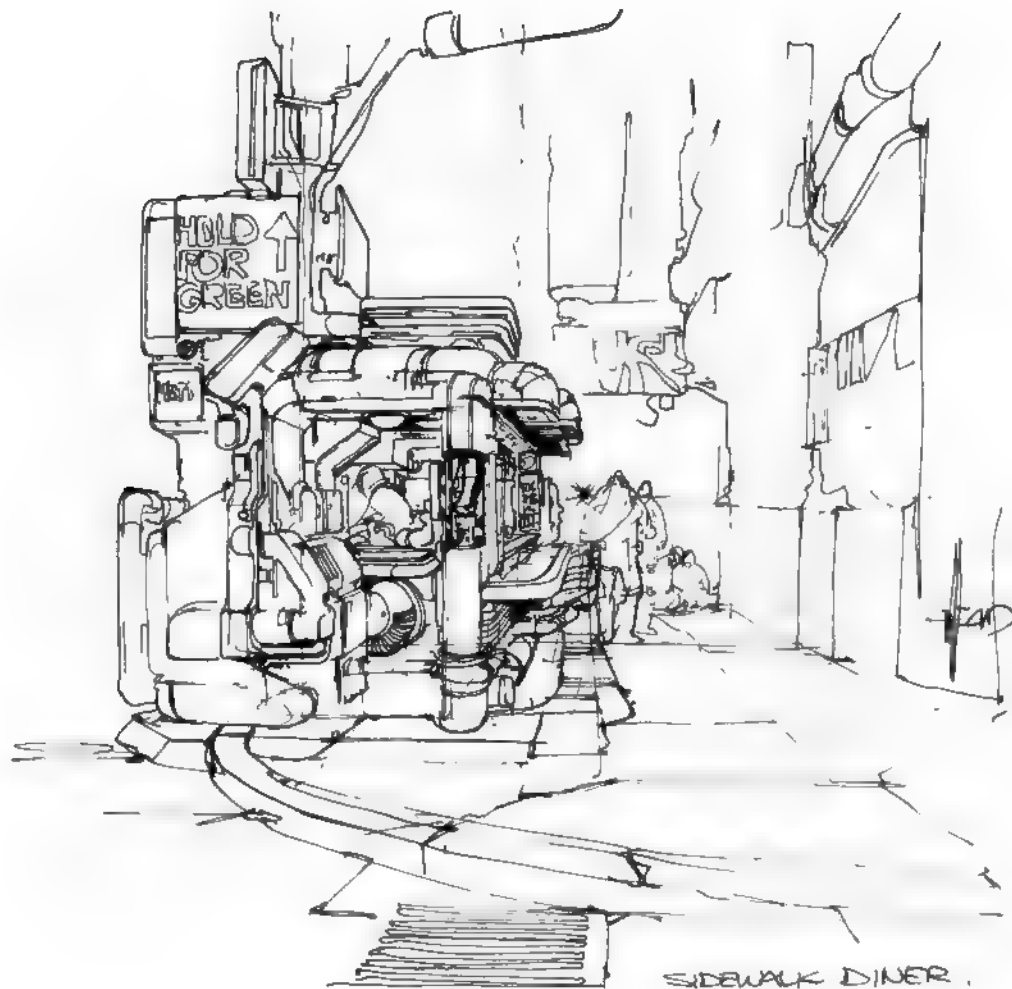


SIDEWALK DINER SECTION SCHEMATIC :

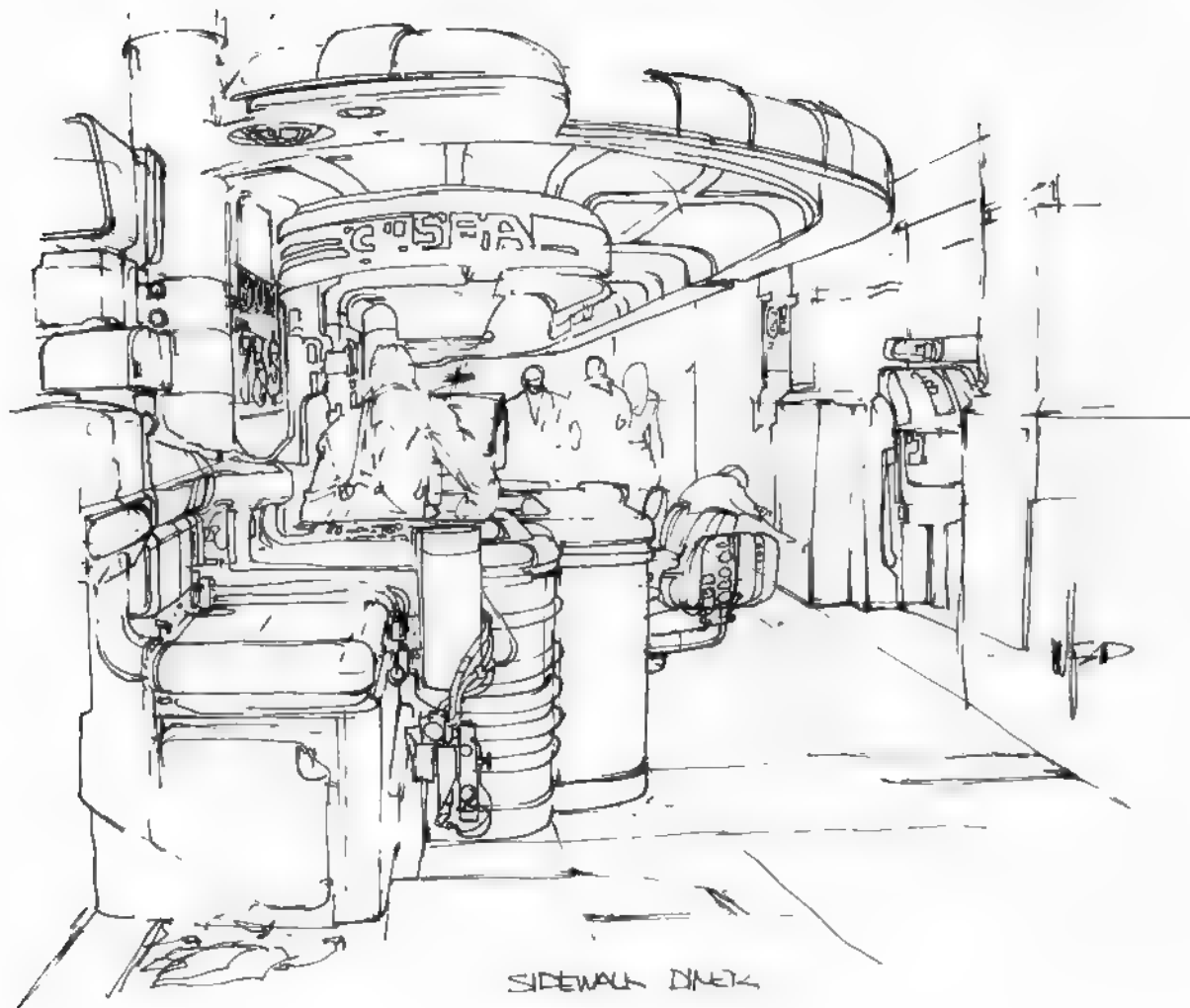
SCALE $\frac{3}{4}" = 1'-0"$



DETAIL: SEAT, COUNTER, DISPENSERS
SIDEWALK DINER.

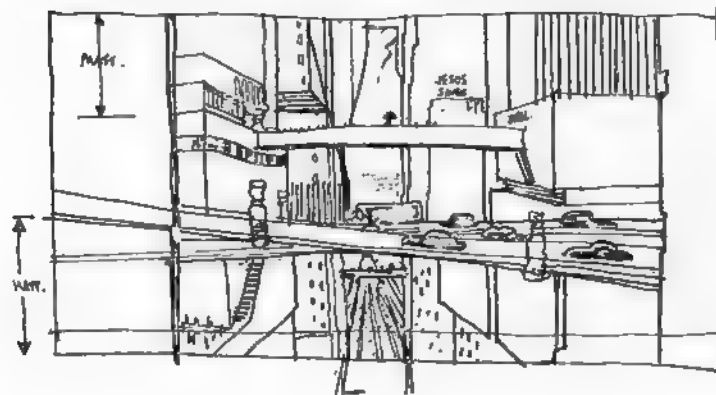
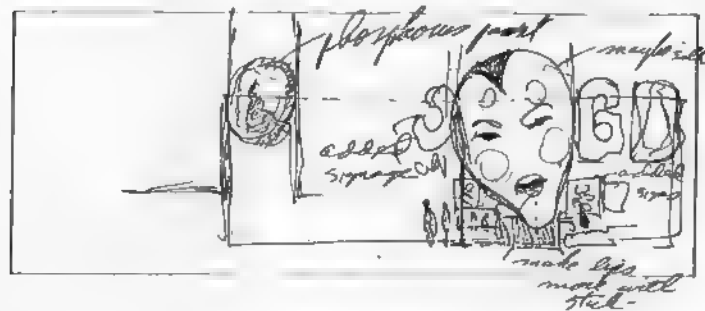
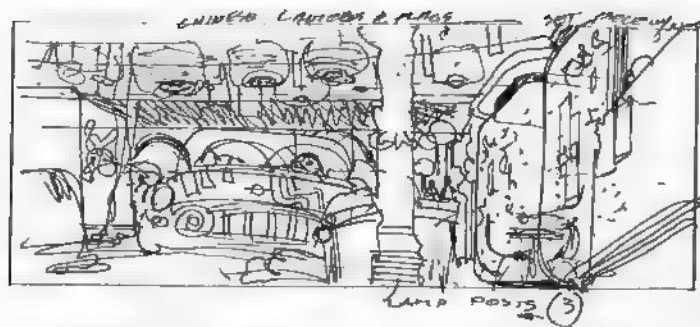


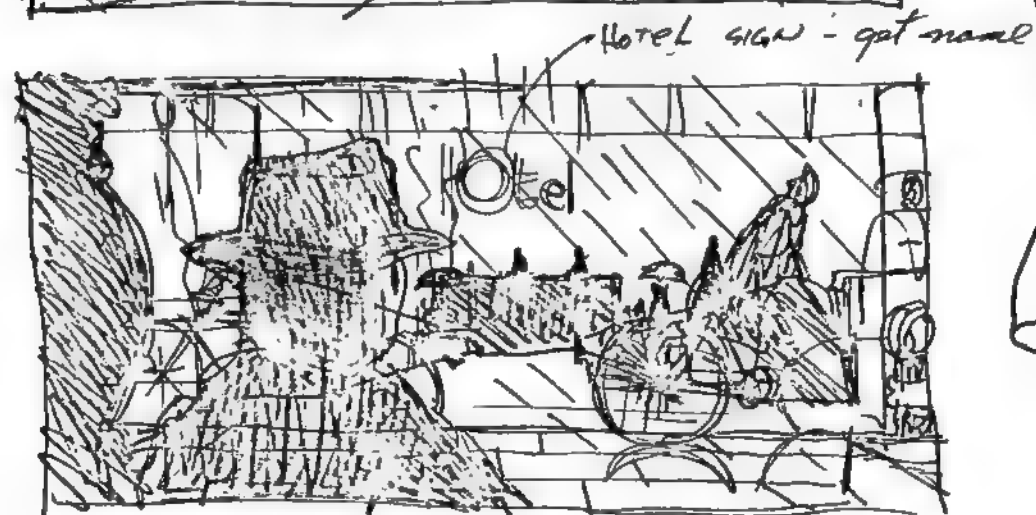
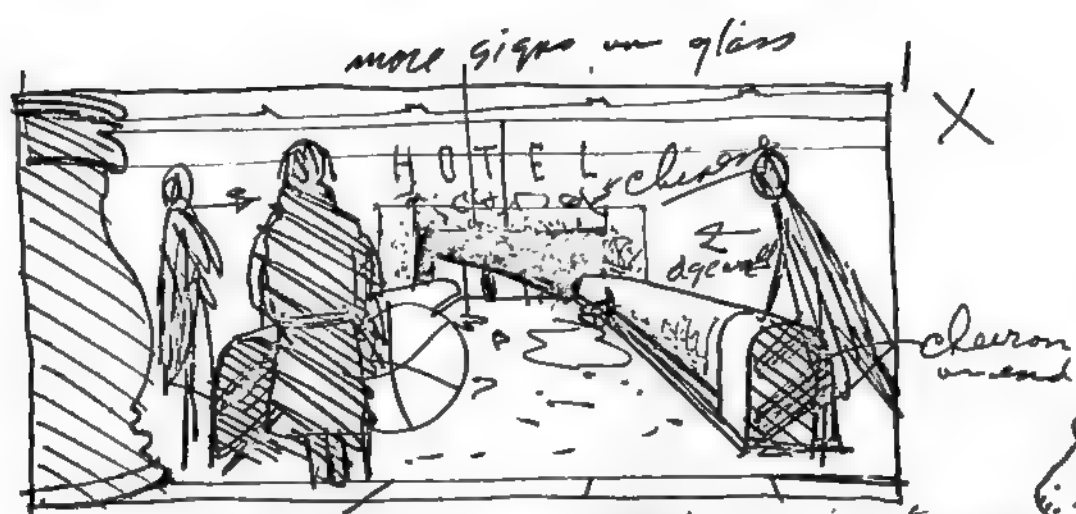
SIDEWALK DINER.



RIDLEY'S VIEW

Ridley Scott is one of the finest visual stylists in films. He was trained as a painter and art director, and is an established graphic designer. In the early stages of the production of **BLADE RUNNER**, he communicated his ideas in sketches, which became known among the staff as "Ridleygrams." He cites a variety of inspirations and influences for his visual style in **BLADE RUNNER**, among them, Hogarth drawings, "thirties" photographs, and the contemporary comic strip work of Jean Giraud (better known as Moebius).

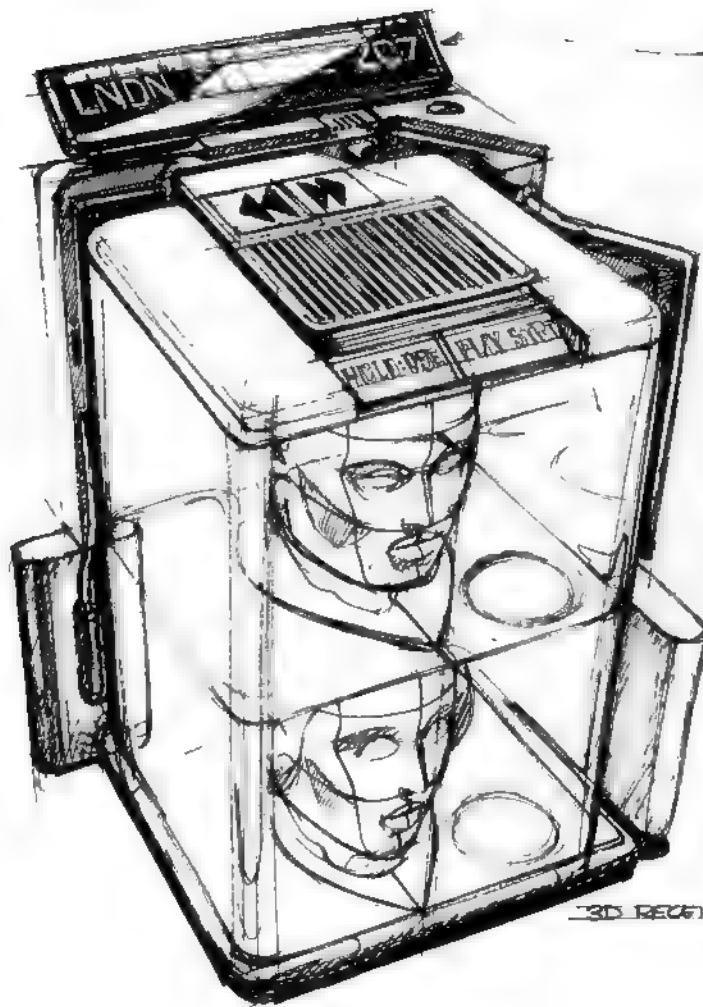






HOLO/MESSAGE UNIT

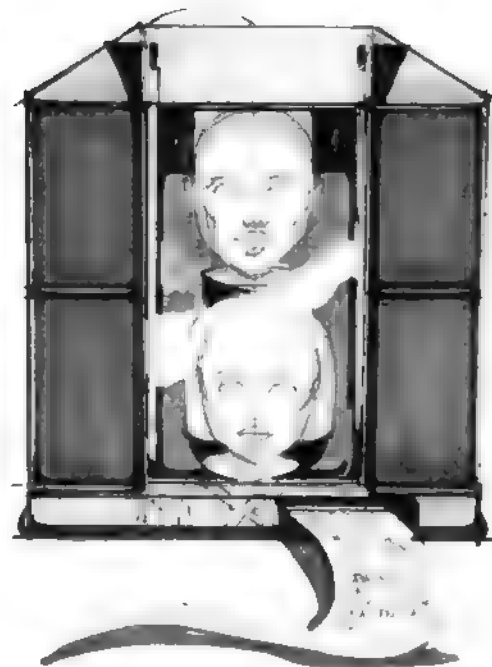
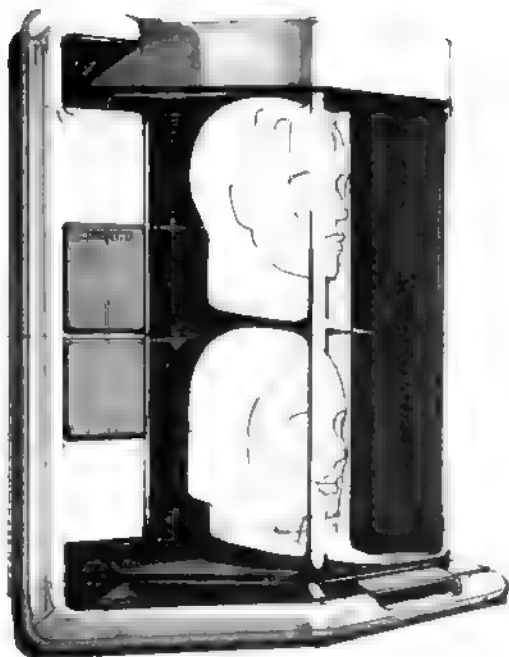
Each head in the Holo-Message Unit was designed as a standard male and female head, precision molded, and one on top of another. When the message was replayed, the heads would light up and lips on the surface moved, to match the recorded speech. A very crisp, "jewelry box" look was achieved with this device.



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NUMERICAL INFO (DIGITAL)
REDUNDANCY :

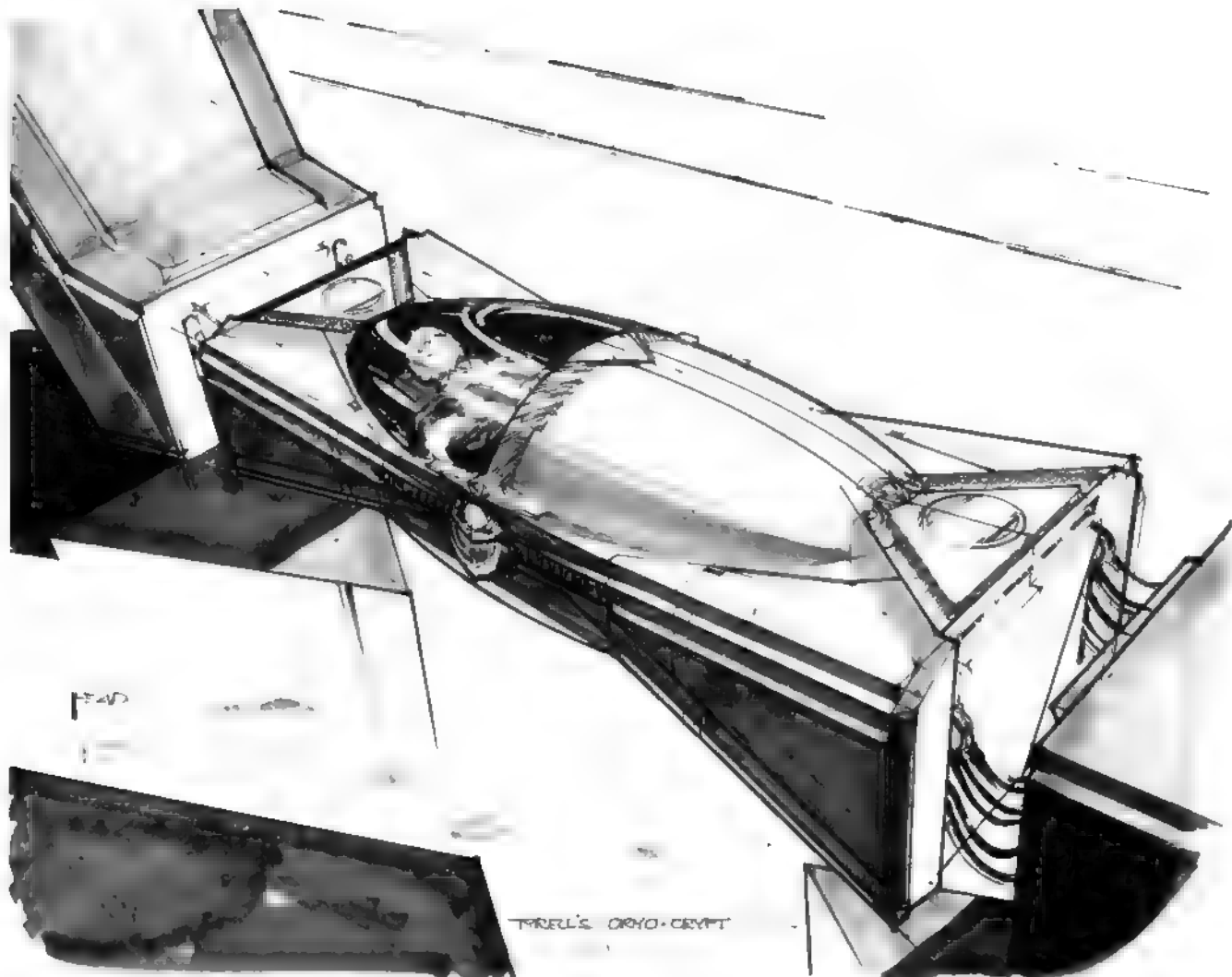


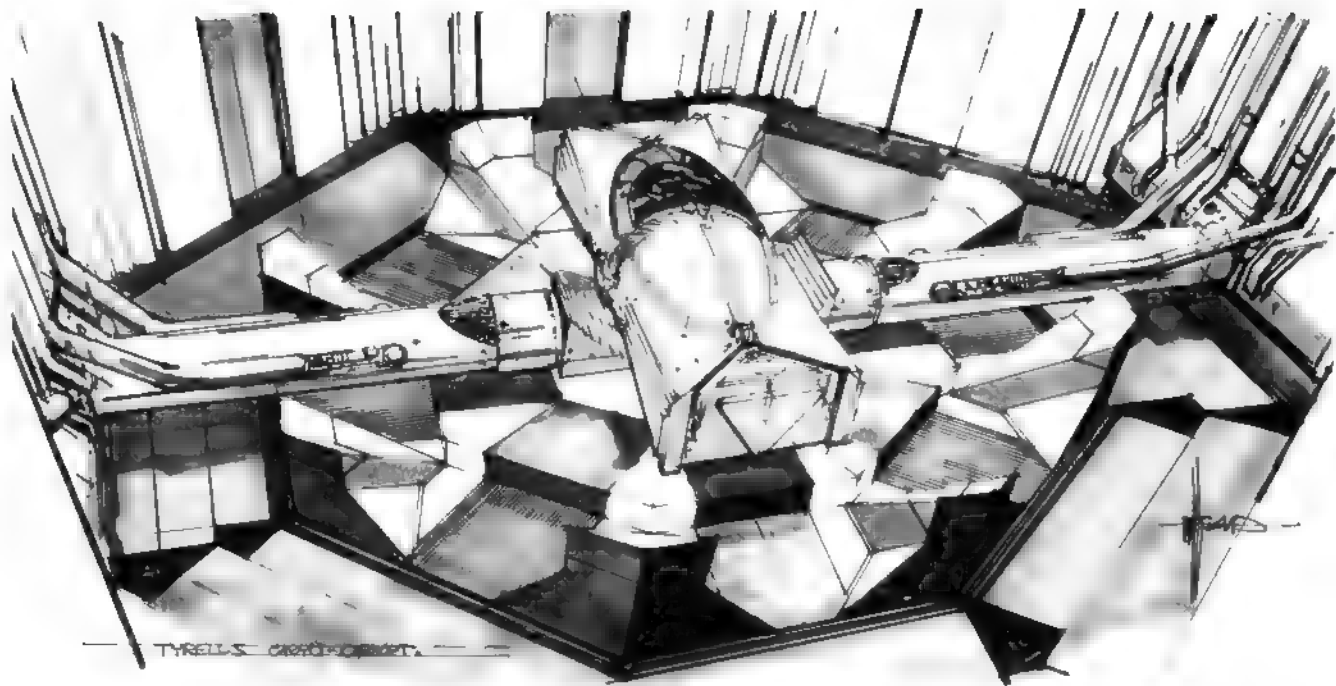
3D RECEIVED CALLS RECORDER .

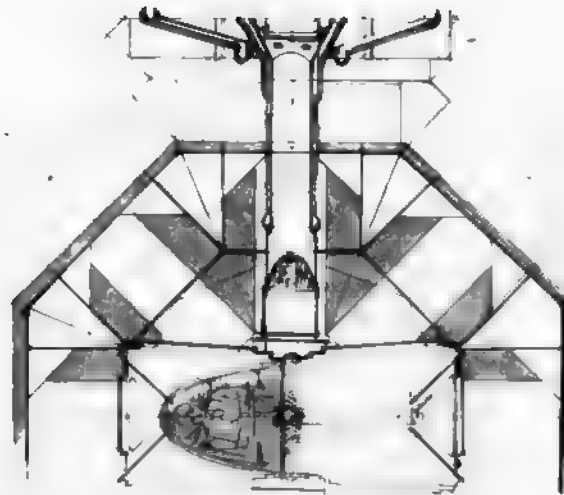


CRYO-CRYPT

This was to be the crypt of Tyrell, chairman of the world's largest conglomerate. He hoped it would cryogenically preserve his body forever. This set featured the same twenty-foot pillars as his office, suggesting a vast area. The crypt was oval, with radiating wedges that matched up to an electromagnetic field. This magnetic field kept the coffin suspended over a pool of liquid nitrogen. If the power failed, the crypt would drop into the liquid nitrogen, keeping Tyrell's body frozen. This system also served as a deterrent to potential grave-robbers, who would have to step into the deadly pool in order to reach the crypt.







PLAN

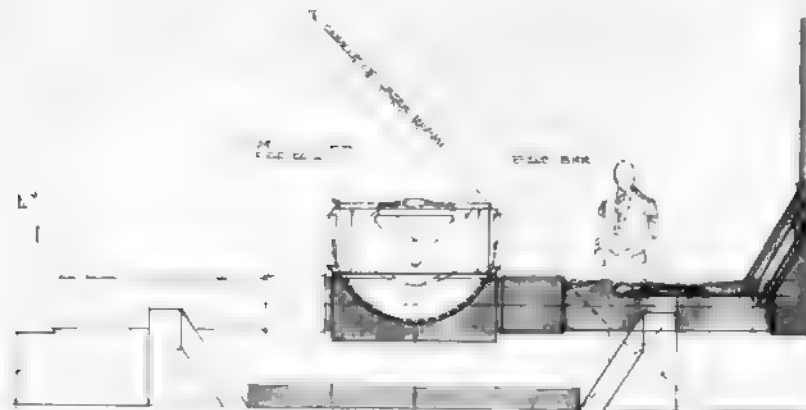
WATER AND

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22" DIA. PIPE

22" DIA. PIPE

22" DIA. PIPE



22" DIA. PIPE

22" DIA. PIPE

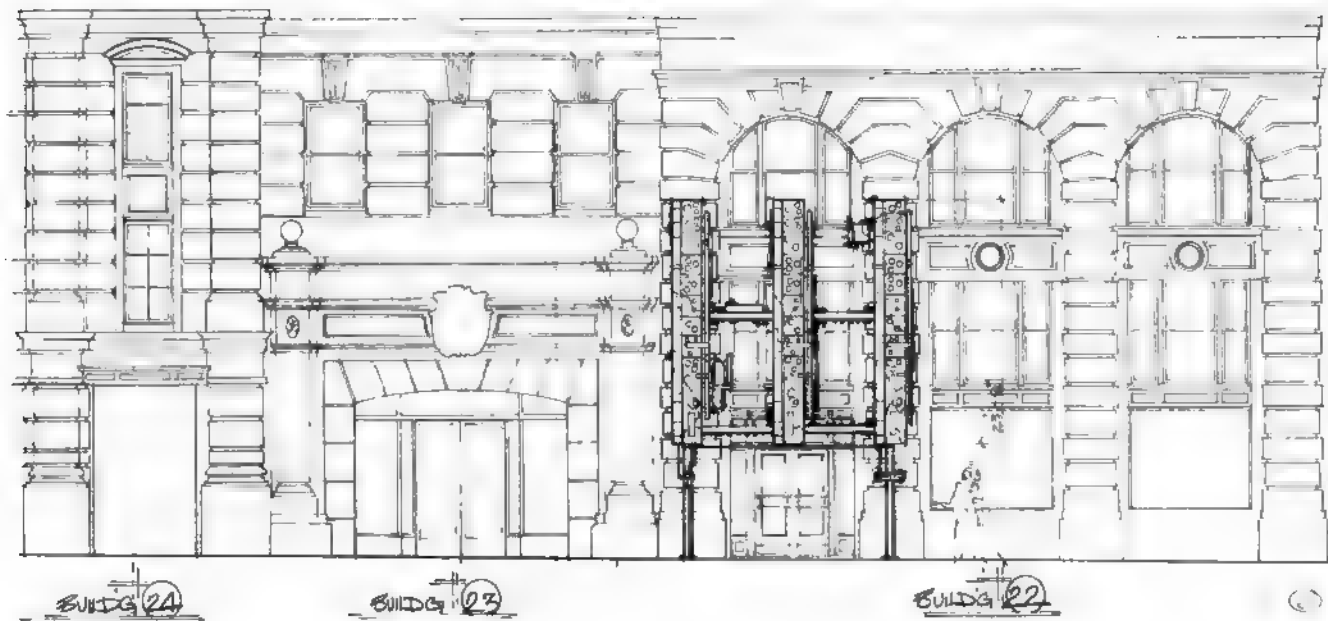
22" DIA. PIPE AND HOIST
OVER THE SUPPORT.

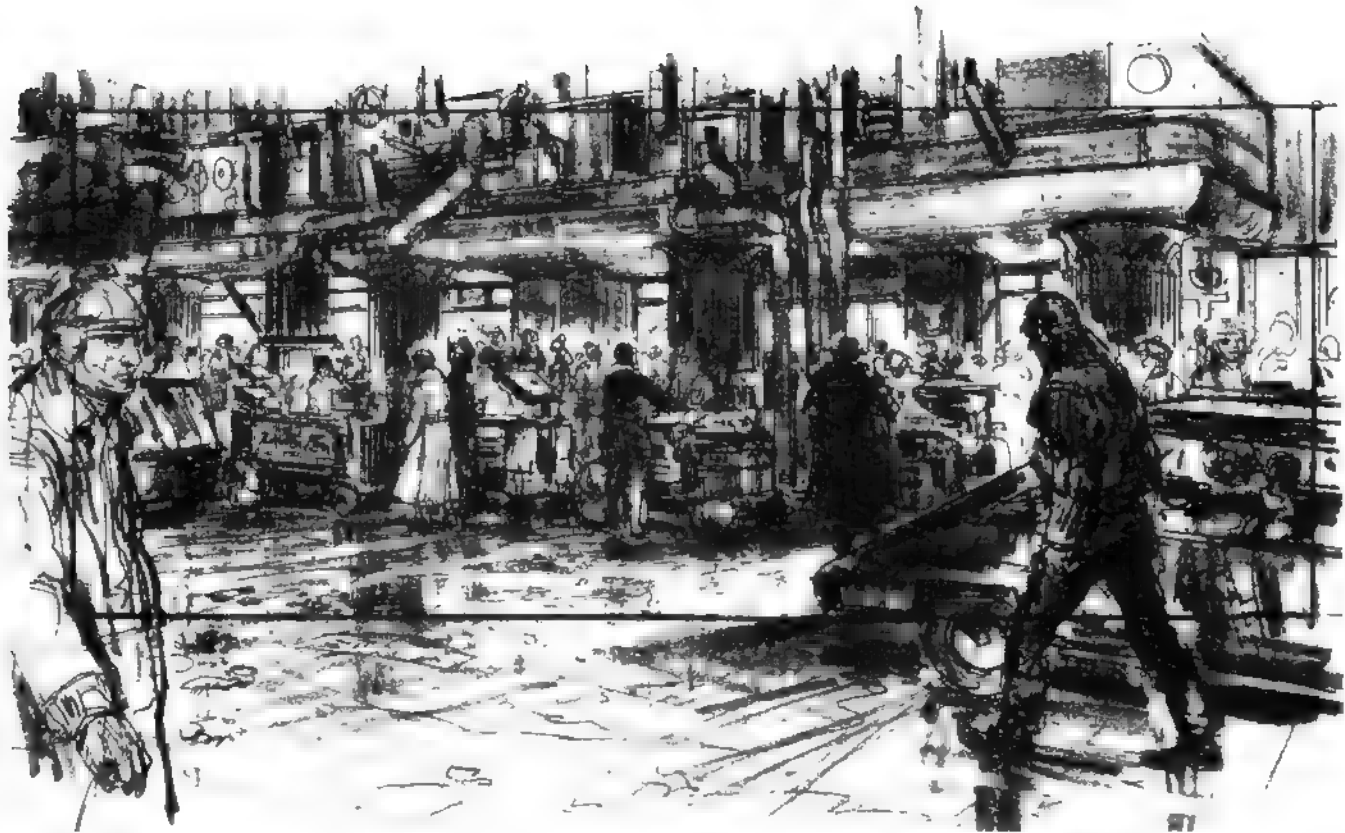
22" DIA. PIPE AND HOIST

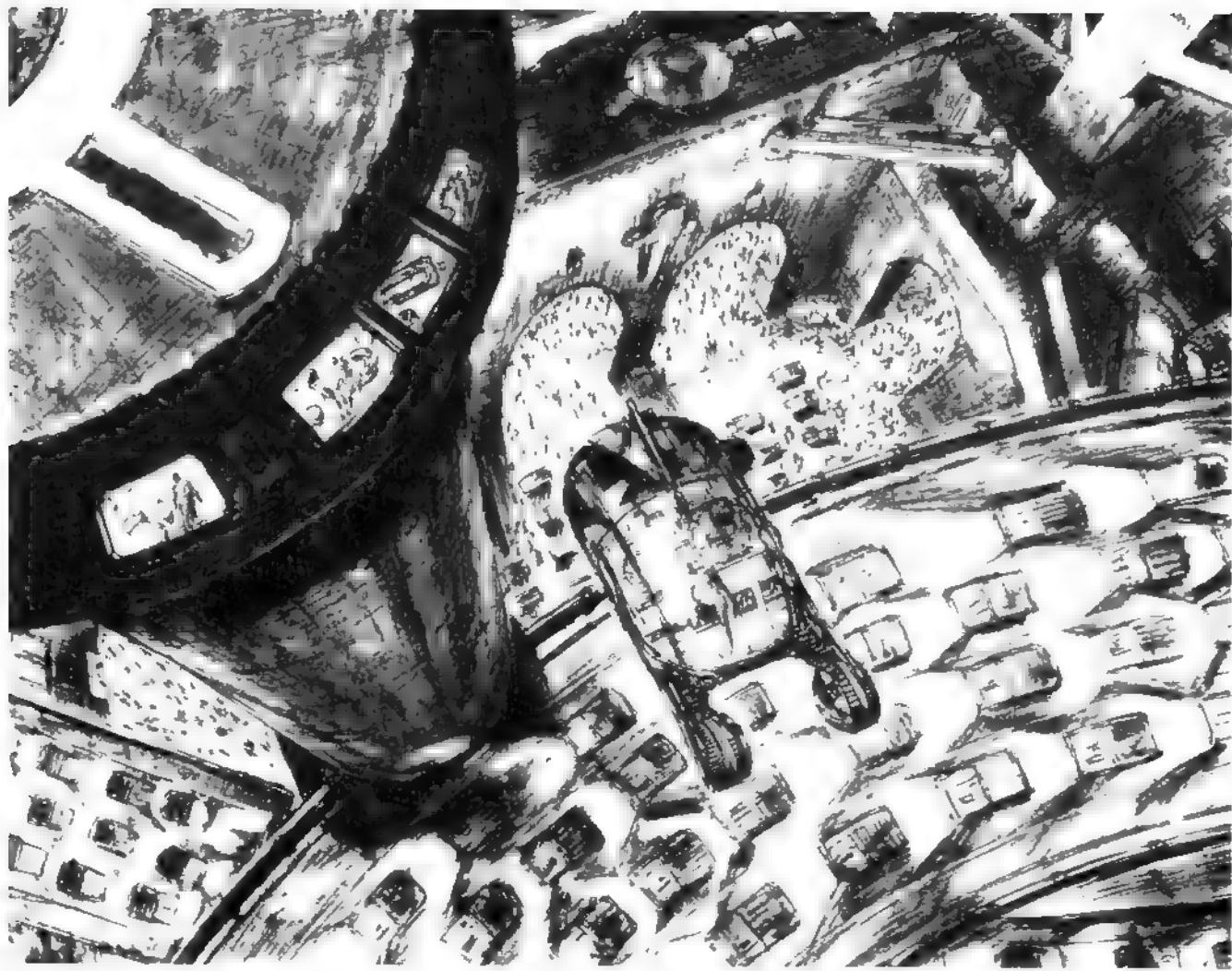
BUILDINGS OF 2019

The architectural look of the city is based on the principle that it eventually will become too expensive simply to tear down old buildings and replace them with new structures. The old buildings will remain, "retro-fitted" with pipes, transformers, and any other objects required to keep them going. Above the street level tower massive new mega-structures, reaching heights of more than three thousand feet.

In order to give scale to these buildings, the viewer looks up the equivalent of seventy stories to a huge platform. When one realizes that this is merely the underside of a free-way type of intersection for spinners, located at the entrance level of one of these skyscrapers, their immense size is hammered home.











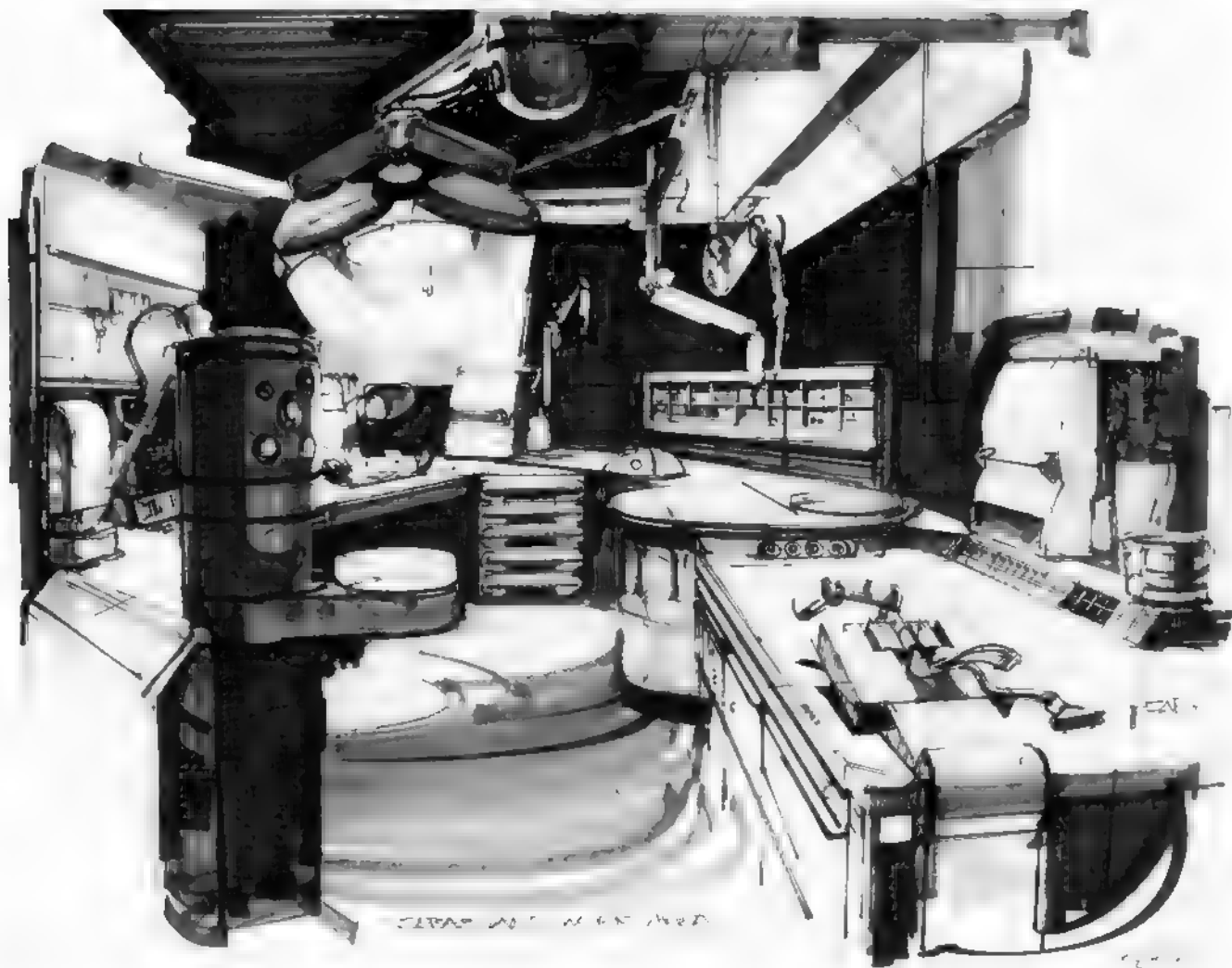
SEBASTIAN'S WORK AREA

The interior of Sebastian's apartment is comprised of eight inter-connected, totally run-down rooms. They represent a one-time presidential suite abandoned in the rush to "off-world" space colonies. The interior design of the apartment, like the exterior of the Bradbury Building location, has high ceilings with decorative plasterwork in an eighteenth-century style as interpreted by nineteenth-century architects.

The idea behind the work area was to create a strange juxtaposition of a "high-tech" laboratory with futuristic equipment, amid the crumbling Victorian architecture. Medical lamps, incubator equipment and other objects were suspended overhead or pieced together to create a feeling of co-existence between completely dissimilar formats.



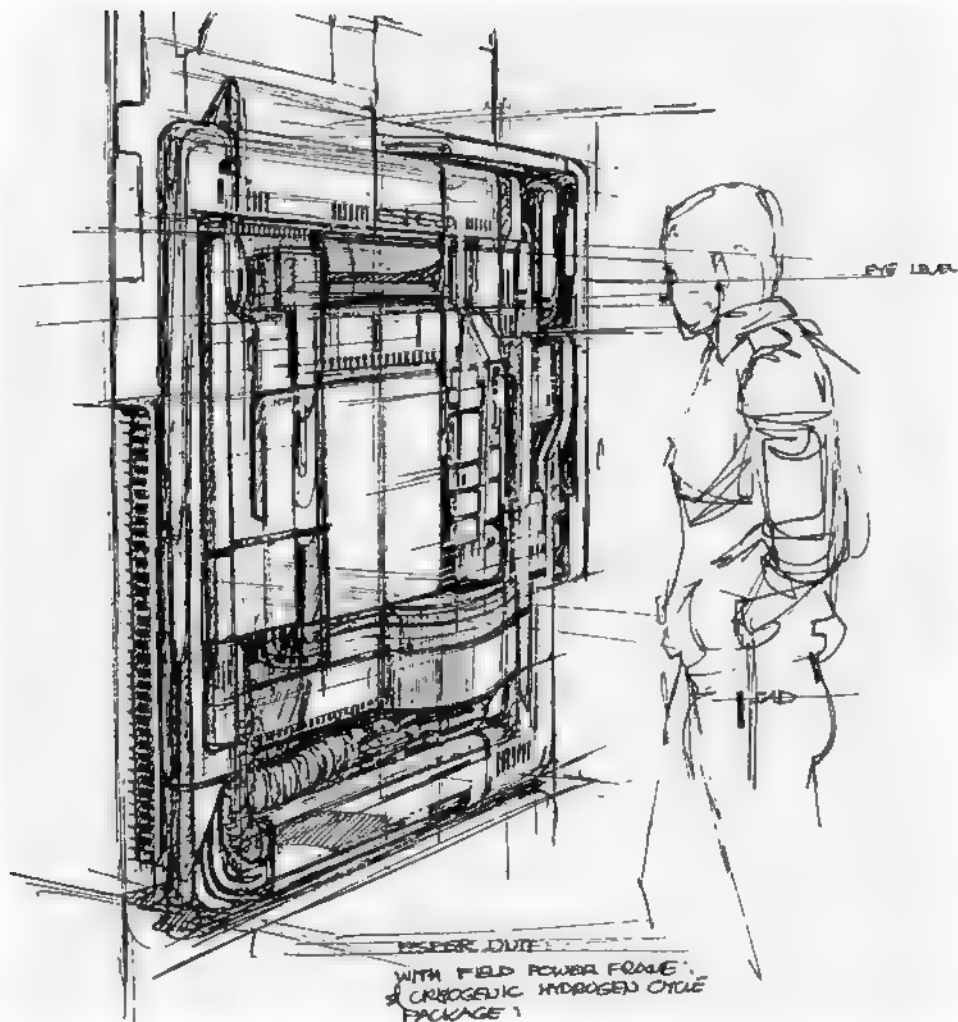




HOLOPRINT VIEWER & ESPER UNIT

One of Deckard's detective tools is his Holoprint Viewer. The voice-activated enlarger slide enables him to enhance three-dimensional prints. The enlargements it produces enable Deckard to isolate individuals in crowds, read license numbers, and even search a room without being there. This portable unit, like the small models built into the police Spinners, can be channeled into the main Esper Machine at police headquarters.

The Esper Unit is a supra-intelligent computer system used as a monitoring device by the police of the future. It features a holographic plate, which contains a complete referencing system for the city. The operator punches in the desired location, and the machine provides a continually updated, three-dimensional readout of buildings, traffic patterns or any other visuals the operator wishes to observe. Thus, a three-dimensioned model of the city is always available to the authorities via the massive central unit at police headquarters. Deckard keeps a portable Esper unit in his apartment. This model is about three and a half feet high and half a foot thick. It features its own cryogenic package to keep the computer's memory core cold.



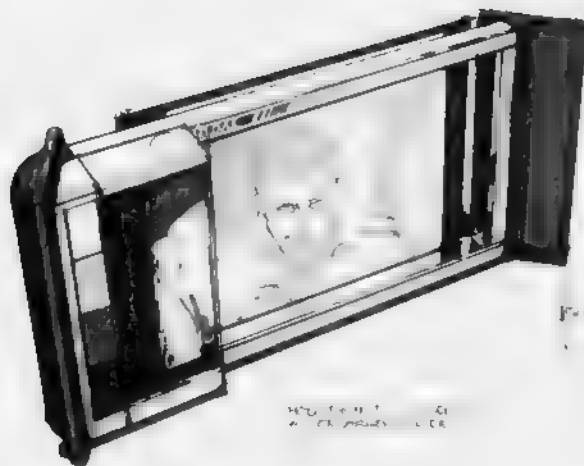


FIGURE 1
A. THE FRONT VIEW

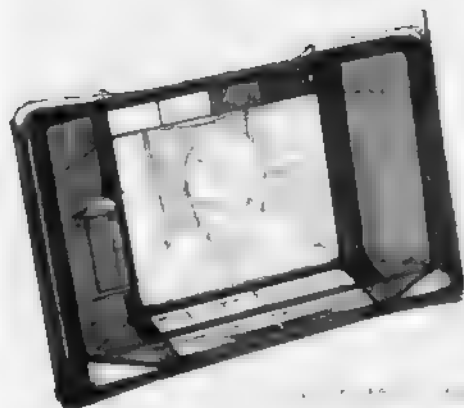


FIGURE 2
B. THE SIDE VIEW

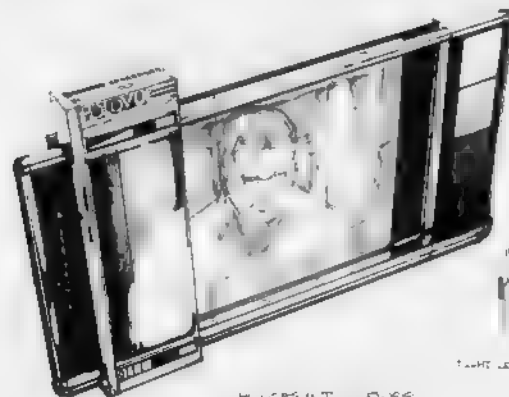
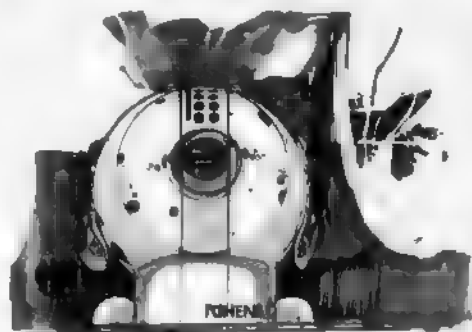
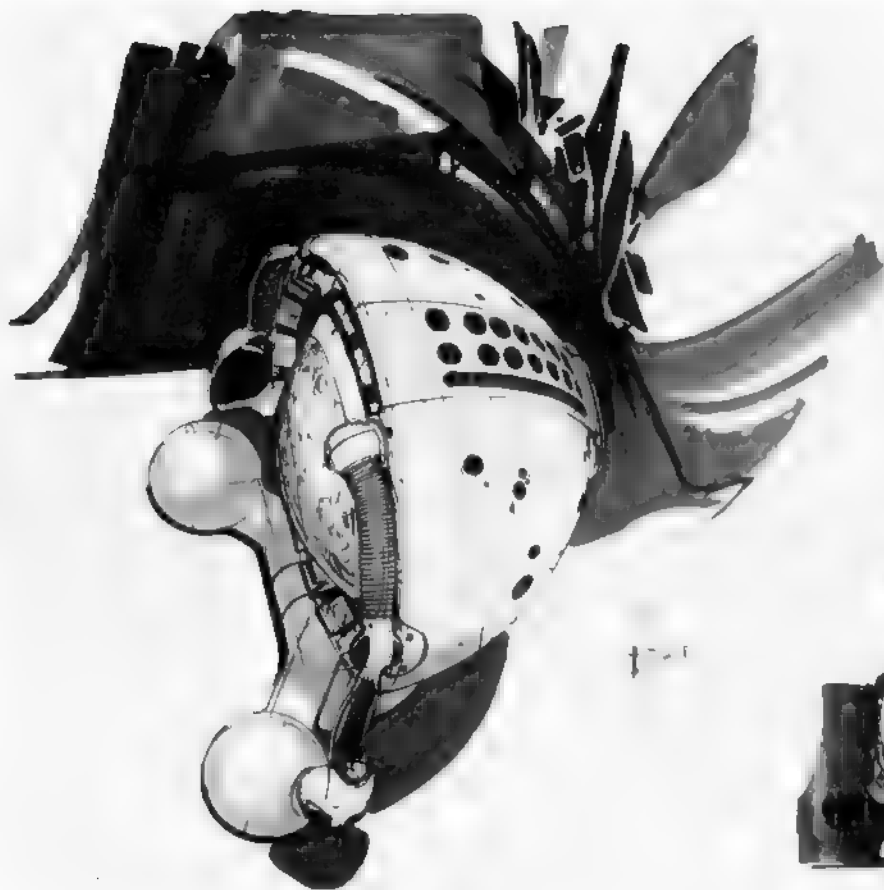


FIGURE 3
C. THE FRONT VIEW

FIGURE 4
D. THE SIDE VIEW

ZHORA'S ORGASMA MASK & SNAKE DANCE

One of the most “stimulating” pieces of futuristic technology designed for Blade Runner was the Orgasma Mask. This was to be used by Zhora, the exotic dancer replicant, in her dressing-room between acts. It consists of a headpiece resembling a beauty mask connecting to a central unit. The user selects an erotic fantasy on a rotary cassette which drops into place in the main unit. After donning the mask, the user is inundated with smells, sounds and images of the desired scenario.



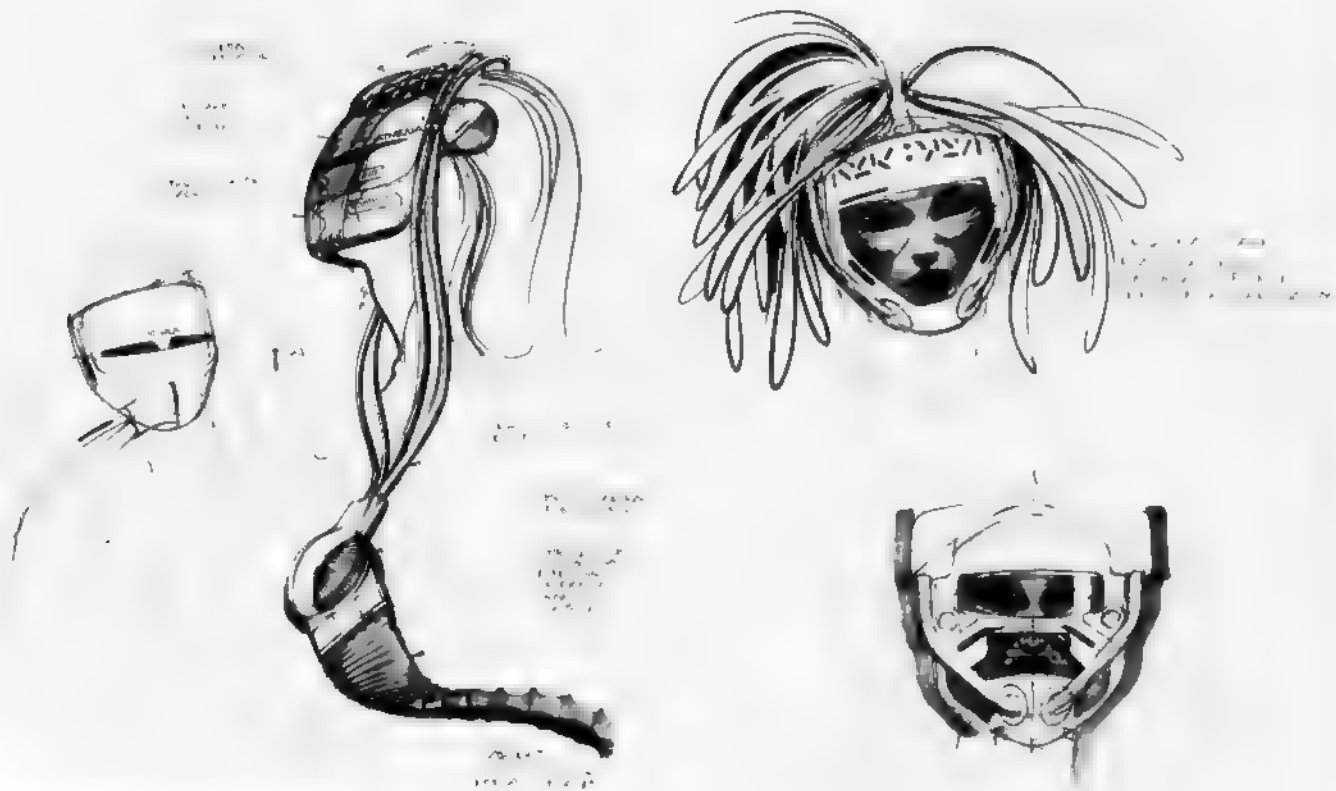
DUAL TOWERIA K.A. K. TOWERIA K.A. K. K.
 ROTATING ASSETTE TOWERIA K.A. K. K.
 EXTRA TOWERIA K.A. K. K. K.

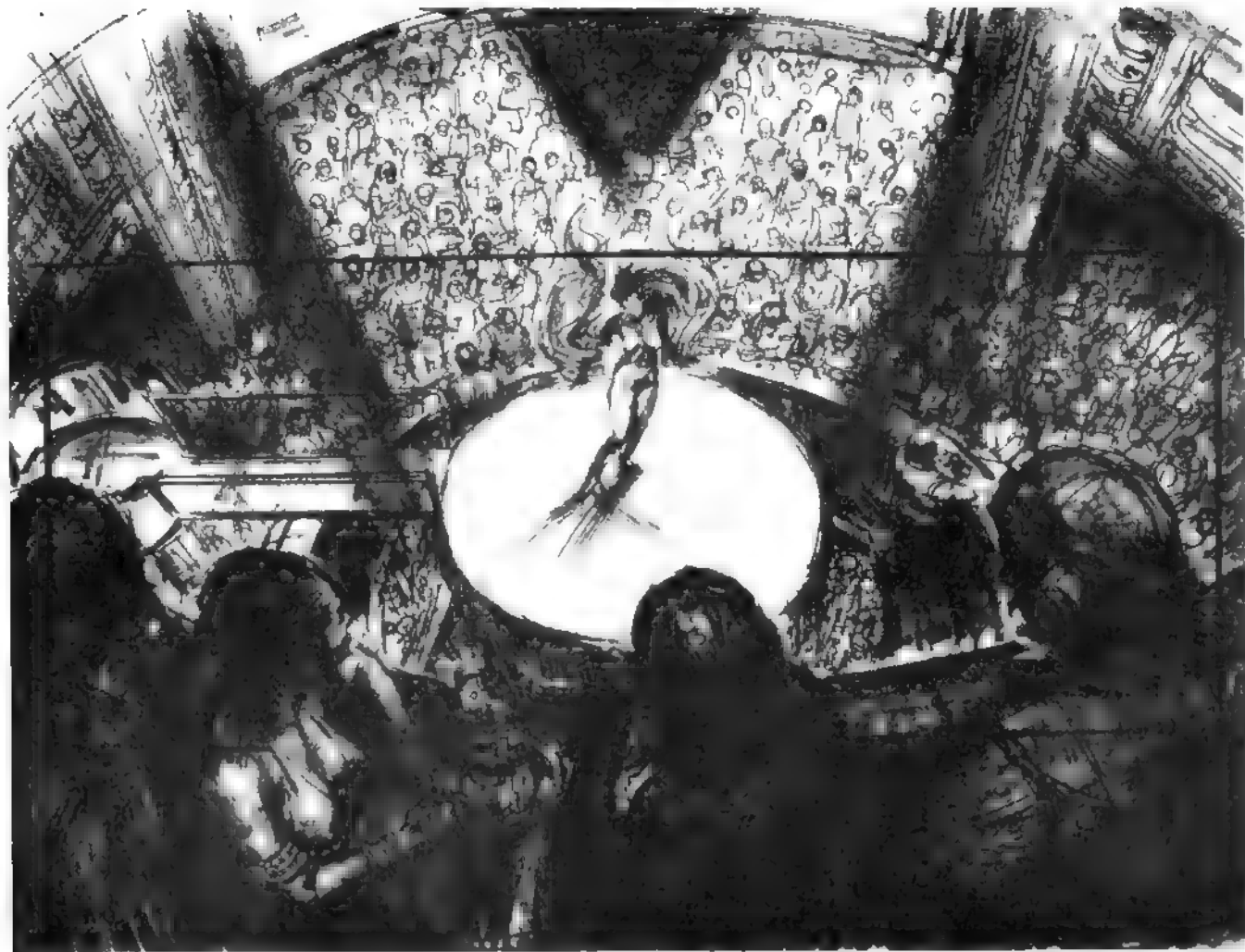


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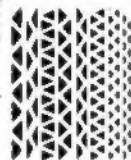
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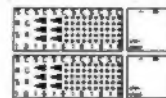
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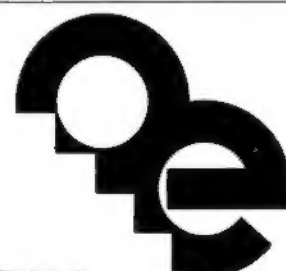
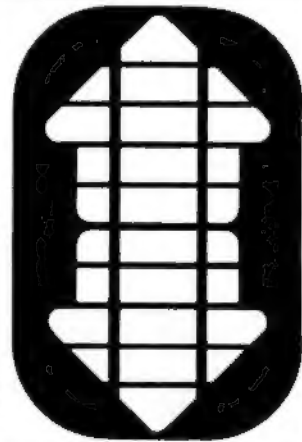
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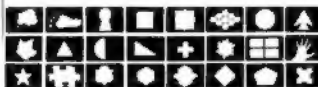
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